HOW TO DESIGN
Beautiful Clothes

~~WITHDRAWN~~

by

Esther Kaplan Pivnick

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INTRODUCTION

Patternmaking is generally thought of as a professional skill used only in the garment trades. But as this book will show, there is nothing here that cannot be used equally well and easily by the home sewer who is interested in turning out individual garments without being dependent upon commercial patterns.

As a professional patternmaker myself, I am naturally concerned with the problems of the wholesale trade. But the same concern applies to the professional dressmaker or the practical amateur.

What is a professional patternmaker, anyway? He is one who can make patterns for any type garment in his field, any size, quickly and accurately, with the silhouette, line, and fit required. He must understand completely the effects of the grains of his materials. He must understand how his garments are to be manufactured. He must understand how to obtain his silhouette and line, always within the demands of the size and the type figure he is working with.

Granted that much of this comes with practise and the skill built up through experience, and granted that the home sewer is not going to work in a variety of sizes and figures, all of this still applies to the amateur who wishes to make well fitting, professional looking clothes. The amateur will probably not start out trying to copy the latest Paris creations complete, but will content herself with ringing changes in sleeves, collars, skirts, etc., until she gains confidence and is ready to tackle more difficult problems. But it is helpful to understand how the professional patternmaker works, for the more "tricks of the trade" the amateur learns, the more competent job she will do.

Every manufacturer has his type of ideal figure for which he likes to make clothes. The patternmaker makes himself a set of foundation patterns for that type figure (on dress forms which have been made to requirements) and works accordingly. Generally, manufacturers in any given price range work around certain measurements they feel represent their customers. While there is not a uniformity of measurements throughout the entire industry, there are groups of measurements which are the same in different divisions of the trade.

These foundation patterns are very important, and are carefully preserved once they have been worked over to obtain the desired fit. Whether the patternmaker does more or less "flat" pattern work from his slopers (as the foundation patterns are known), or more or less pure draping on the dress form, or works with a combination of both, the finished patterns are always checked against the slopers. The necklines, waist lengths, armholes, etc., are carefully checked for standard measurements. No matter how the patternmaker works, the more he understands about the basic principles of his craft—what makes a collar roll a certain way, or fit a certain way—what makes a flare—why gathers fall in one direction or another—how the darts are used for fit and for style effects—why a sleeve is comfortable, the more quickly and accurately he can obtain his effects. Time and standards—these are important professionally.

One has only to make a careful analysis of the procedures in patternmaking to realize that while the terms pattern *making* is used, the term pattern *designing* is more indicative of the nature of the work.

In working from a sketch or a sample garment, the patternmaker must so design his pattern that it brings out the feeling of the garment as well as the details of the design.

Besides, he must be concerned with the creation of a garment practical enough in construction to make its manufacture possible. No matter how beautiful the design, its value is lost if it cannot be reproduced without undue trouble in small or large quantities. A good patternmaker, therefore, is a necessary supplement to the designer in the creation of clothes.

There are three bases of design in garments:

1. Self design
2. Applied design
3. Fabric design

Self design consists of flares, seams, pleats, yokes, flounces, ruffles, tucks, gathers, etc.

Applied design consists of self and contrasting trimmings of various sorts, as braid, bands, pipings, applique, laces, ruchings, etc.

Fabric design results from the texture, weave, color, etc., of the textile itself.

All three types of design affect the construction of the pattern. Self design, of basic importance in the creation of the garment, is equally important in the creation of the pattern. Most of the patternmaker's skill is concerned with the introduction of seams, flares, gathers, etc., into the foundation pattern. It is necessary that he understand thoroughly the working possibilities of his patterns in relation to this type of design. Too often in the garment industry the method of designing the pattern is based on haphazard procedure instead of knowledge, producing results which are not thoroughly understood and therefore not easily controlled.

Applied design is not so very important, although it must be planned for in the pattern. The patternmaker must, however, consider carefully the fabric which is to be used for his patterns. Sometimes it is necessary to design the pattern in terms of the nature of the fabric, considering as secondary the original sketch of the idea. The same construction will not always give the same results in different fabrics. Two flared skirts, each cut the same way, will fall differently in two different type fabrics. One fabric may be stiffer than the other due to a printed design. One may have a looser weave than the other, etc. This makes it imperative for the patternmaker to understand thoroughly the working possibilities of the fabrics for which he is making his patterns.

One can most successfully approach the creation of a pattern by thinking of it in terms of life-size, accurate sketching. However, instead of sketching the garment on a croquis or figure, as the fashion artist does, the pattern is drawn on a foundation pattern. The same principles of proportion, harmony, and rhythm of line hold true, but the work must be accomplished with the utmost accuracy.

A carefully made foundation pattern is most essential, for no matter how well the design is applied to the foundation pattern, if that is inaccurately made and badly fitted, nothing will result that one would be glad to acknowledge.

Assuming that the pattern is correct and that we are ready to sketch our garment on it, there are certain principles that arise, which deserve careful consideration.

There are, on the bodice and skirt foundation patterns, what we call *visible* and *invisible* areas of design which run lengthwise through the garment. The visible area is that part which is always seen when the garment is viewed directly front or back. The invisible areas are the direct sides of the garment, the parts covered when the arms are hanging at the sides. The visible area lends itself to decoration. Detail on the invisible areas is hidden and ineffective. Designs, however, may pass from the visible to the invisible areas of the garment to be completed.

We may consider the visible areas of the garment divided into horizontal sections as follows:

1. The shoulder and chest area: This gives support to the upper or bodice part of the garment, lending itself to such detail as collars, capes, yokes, cowls, etc.

2. The bust area: This is the focal point for most bodice design. It causes the biggest

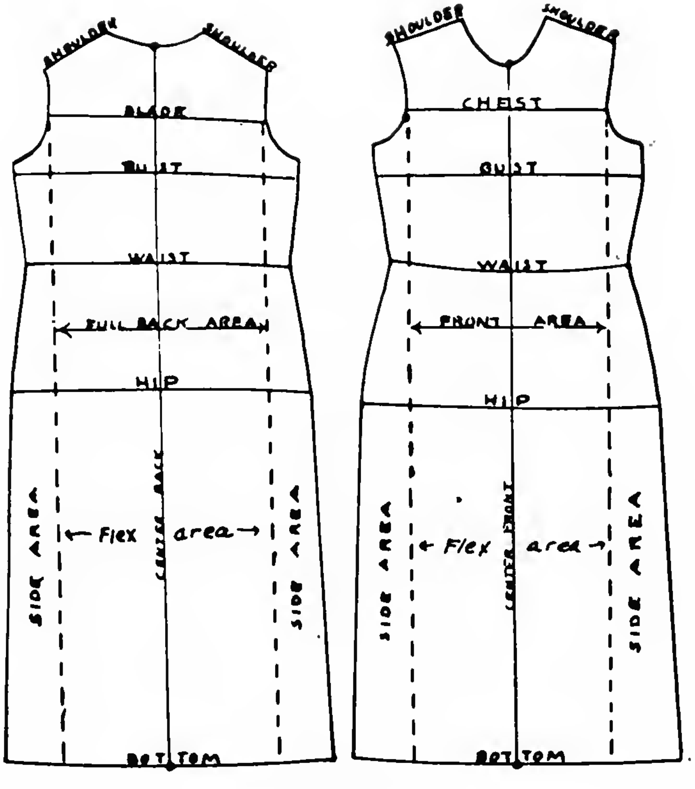

Figure 1

problem on the pattern—the bust dart and its use in design.

3. The waist area: This is usually the narrowest width of the body between the bust and the hip. It is the supporting point for all waistline effects and skirt design, starting from the waist.

4. The hip area: This area supports practically all the design effects in the skirt.

5. The "flex" area: In this area, from the hips to the floor, all softness or fullness in the design of the skirt will fall in folds because of the lack of support. There is nothing to interfere with the hang of the drape, by forcing it into any set line.

Study Figure 1 carefully so that its image will always to present when the pattern is being made. It will help in visualizing three-dimensional form on two-dimensional paper. This is a very necessary thing. No pattern will ever have any style if the maker does not constantly refer in his mind's eye to the way the pencil lines he is drawing on paper will appear on the human figure.

Let us assume now that the design has been completely drawn on the foundation pattern, and critically studied with the desired effect to be obtained in mind. The yokes seem in good proportion, the panels the right width, etc. The next steps would be to add to the pattern style lines those other elements of self design which may be necessary, such as adding allowances for pleats or shirring, adding surpluses for flares, making tucks, etc. Then the separate sections of the pattern are traced through to other sheets of paper, seam allowances are added, notches cut, grain lines indicated, to make the completed pattern.

The creation of a pattern which produces a garment well fitted, graceful, correctly interpreting the feeling of the designer, is not too difficult. It requires a knowledge of basic method, the skill which comes through experience, imagination, and a feeling for the beauty in clothes.

This book can only supply one of these necessities here—a knowledge of method. The rest must be supplied by the individual. They make the difference between the person who calls oneself a patternmaker and the patternmaker.

In the following chapters an attempt has been made to illustrate fundamentals of method in applying design to the foundation pattern, which eliminate the old-fashioned free-hand cutting and "hit-or-miss" procedures now completely impractical in the wholesale garment industry.

To put it very simply, most design in a garment is nothing but a series of these principles arranged in various ways to meet the current trend. The principles presented here are divided into basic groups from which all variations are developed. Each of these groups consists of a series of chapters designed to show these principles in such a way as to prevent their becoming obsolete. There are no specific proportions or measurements to remember. The problems are derived from the foundation patterns in such a way as to make them applicable to any size and style, and to any type of foundation pattern without fundamentally changing the method.

It must be emphasized again and again that the instructions in this book are *basic* to all possible problems in patternmaking and that the basic problems must be thoroughly understood before any real skill can be obtained.

The pages of the book have been laid out so that they follow in good order for learning. Working in fitting cloth will develop skill and understanding in working directly from the foundation pattern, which fundamentally is the only accurate basis for making a pattern. No one can call himself a truly skilled maker of patterns for beautiful clothes unless he has a complete grasp of his work from every angle.

Every problem here has been carefully developed according to basic rules so that it can be applied to any size and the same effects constantly obtained. Violate the rules, and the effect is different.

With pencil and paper, ruler and scissors, pins and fitting cloth, the student should go through this book, trying all the time to learn what makes the simple basic styles "tick." Basic knowledge, which can be applied to any problem, no matter how complicated the effect, is what the would-be maker of patterns should strive to obtain.

Amateur or professional, beautiful results require basic understanding of the craft. When the basic understanding is there, the application of these principles is a comparatively simple matter. However, it will take years of work and study to master thoroughly all situations—years of real practice, not just in cutting paper, but in having garments made from the paper, and studying the results not only on the dress form, but on the human form as well, having in mind design, fit, comfort, and reaction of fabric, as well as the method used in constructing the pattern.

All the work shown in this book is what is known ordinarily as "flat" patternmaking or drafting—poor descriptive terms both of them—to distinguish this type of patternmaking from "pure" draping on the dress form. The division of the terms is meaningless.

To grasp fully the reasons and causes for every line, every effect, and to develop habits of accuracy in making the paper patterns, one must work developing all sorts of problems from the foundation pattern—call it what you will. Besides, each problem pattern should be carefully cut in muslin or other fitting cloth, the pieces pinned or basted, tried on a dress form or human figure, or both, and studied carefully to learn the effects of the different grains, to see the reaction of the fabric, and to analyze movement and comfort, as well as line. Any corrections made in the fitting can be transferred to the pattern. Later, when the pattern is cut in the final fabric, even more corrections will have to be made because of the reaction of the cloth, stretching or shrinking, as the garment is sewed and pressed.

There are certain techniques for carrying out these instructions which must be recognized if they are to be done competently.

First have the proper tools, a large table on which to work, and good light. Read the explanation at the beginning of the chapter, carry out the instructions carefully, then read the explanation again. Try to understand the principles involved in each section, relating each problem in the group to the others. Try to visualize the group, such as collars, for example, as a whole composed of problems which illustrate basic variations from one main principle affecting all collars.

Do neat work. Recognize a sixteenth of an inch, because it is important. Draw fine, accurate lines. See that all parts of the pattern which sew together measure the same length. Make all seam allowances exactly even.

A pattern is no better than the accuracy of its measurements and the smoothness of its lines. A patternmaker who is not as exact as possible, causes a great deal of time to be wasted in the construction of the garment, and refutes his own purpose. He becomes not much better than a free-hand cutter.

COMMON TERMS

Throughout the following chapters a few terms will be repeated many times in the instructions. Perhaps it would save much time and trial if they were explained before the reader reaches them.

The term *trace through the draft* or *trace through the pattern* is frequently used. To transfer a section of a pattern from the original draft to another sheet of paper from which it may be cut out, it is necessary to use a tracing wheel. A piece of paper is slipped under the section which is to be traced. The tracing wheel is then very carefully run over the lines to be traced. This makes very tiny perforations through to the other sheet of paper underneath. Since these are difficult to see, and usually uneven, it is necessary to correct the traced lines. That too is a phrase frequently used. *Correcting the traced lines* means that the lines must be redrawn in pencil, straightened with a ruler, or smoothly curved. They must be checked at the same time for proper measurements, etc. Only then is the section ready to be cut out. Cutting on the traced lines directly, without first correcting them, will result in a very inaccurate pattern.

The term *trace around a pattern* is used when a pattern is to be laid on a sheet of paper and outlined with a pencil. It has nothing to do with the use of the tracing wheel.

Adding *seams* to a pattern is a very important procedure. If the seam lines are not added correctly, the garment cannot be sewed together correctly without a waste of time. The seam allowance must be of even width along its entire length. Seams which are later to be sewed together in the making of the garment must be carefully checked to see that they are the same length.

The width of the seam allowance may vary throughout the pattern. A good average allows for 1/4-inch seams at necklines and joining lines which receive absolutely no strain (making collars double, adding trimming, etc.), 1-inch seams at the side seams, and 1/2-inch seams everywhere else.

Figure 2 shows a front and back bodice with seams allowed. Lines A-B and C-D must be equal. Lines E-F and G-H must be the same length, etc. Great care must be exercised in cutting on these lines so that their evenness is not destroyed.

Notches are small sections removed from the pattern to indicate important matching points. These assist in sewing the garment together accurately. The fabric never holds its shape as definitely as the pattern, and it is important that these guides be placed at key points. They indicate areas of gathers, ease, joining, etc. They may be cut as a "v" with a pair of shears, or cut with a mechanical notcher, a necessary implement for the professional patternmaker. This instrument makes a parallel notch about 1/4 of an inch long, and 3/16 of an inch wide. A garment without notches is like a road without sign posts.

The grain lines of the material affect the proper hang of the garment. That is why throughout the book the instructions include the drawing of the grain line on the pattern. It is important that the significance of the grain be understood.

There are two basic types of cloth—woven cloth and knitted cloth. In woven materials, there is an interlacing of two yarns at right angles to each other. In knitted materials there is usually only one thread forming loops which interlock row on row.

In woven materials, the lengthwise threads, or warp, are held in tension in the loom, while the crosswise threads are woven in and out. Because they are held in tension, the lengthwise threads must be stronger than the crosswise. They have very little stretch in the finished cloth. The crosswise yarns are looser, and therefore have more stretch in the finished garment. With any tension at all, the cross grain will "give." The selvages along both sides of the fabric always indicate the straight grain, or the lengthwise grain.

A garment cut with the center front and back on the lengthwise, or straight, grain, will always hold its shape. Pleats folded on the straight grain will remain pressed longer. It is the "practical" grain.

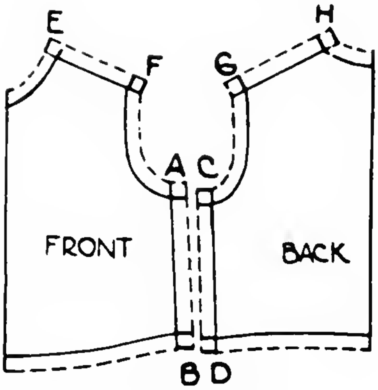

Figure 2

The bias grain is on the diagonal of the cloth, having the same angle to the straight grain as to the cross. There is no supporting yarn, and so the material held on the bias is completely helpless. It will stretch and pull continually.

Because it drapes into folds beautifully, and clings to the body, it is called the decorative grain. It can never be controlled, however, and will never hold an even hemline. If a bias cut garment is made too tight, it will always "ride" up whenever the wearer moves.

Figure 3 shows diagrammatically the various grain lines on a piece of fabric. Line A-B is the straight grain; line C-D is the cross grain; line E-F is the true bias grain.

There is only one grain line in knitted materials. Because of their construction, they will stretch in any direction. It is possible, therefore, to accomplish certain things with knitted fabrics that are impossible with woven ones, such as the elimination of the darts. The greatest difficulty comes in the cutting of the garments. The material may stretch while it is being prepared for cutting and then spring back into shape after it is cut. After the garments are sewn, they may stretch while on the hanger sufficiently so that they have to be recut. For the same size, a different pattern may have to be cut for each type of fabric.

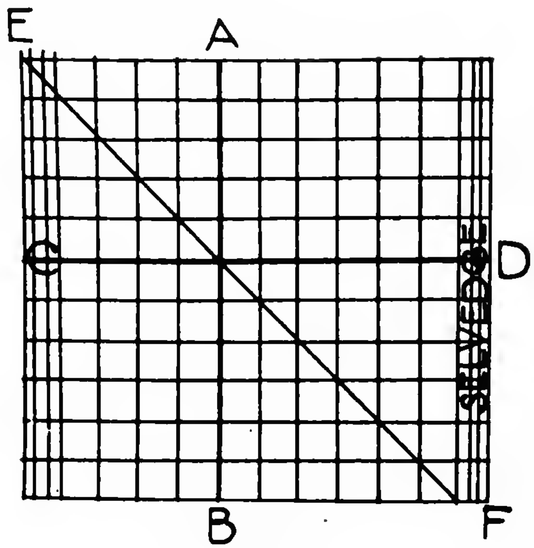

Figure 3

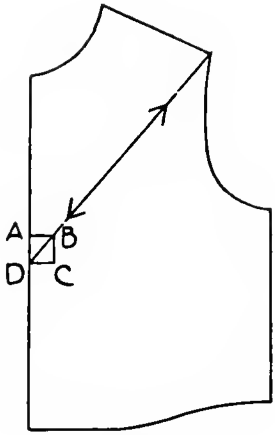

Figure 4

To guide the cutter, the straight grain line must be marked on every section of the pattern. Usually the straight grain line is drawn parallel to the center front or back. If a section of the pattern is to be cut on the cross grain, for decorative purposes, the straight grain line is drawn perpendicular to the center front or back (or to the original straight grain line). If the section is to be cut on the bias grain, the straight grain line is drawn at an angle of 45 degrees to the center front or back (cr to the original straight grain line). Figure 4 illustrates how the grain line is marked if the pattern is to be cut on the true bias grain. A-B-C-D is a square drawn on the normal straight grain line, the center front. A line drawn through the corners of the square, through points A-C or D-B will give the new straight grain line. If the line drawn through D-B as illustrated is placed parallel to the selvage or straight grain of the fabric, the center front line will fall on the true bias grain. See Figure 5.

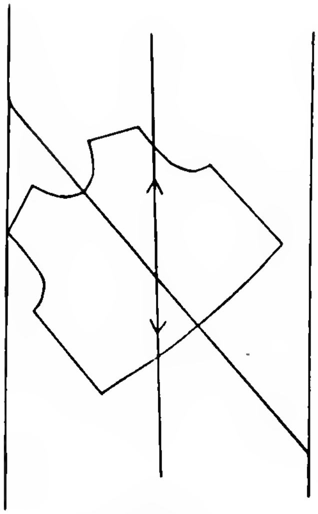

Figure 5

When the directions read "Square a short line from point H," and the illustration shows something like Figure 6, it means that the short line is drawn at an exact right angle to the line on which point H is, (H-I).

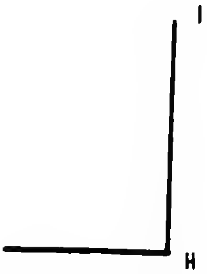

Figure 6

The same meaning is understood if the directions read, "From point H on line I-H, square a short line," or, "Draw a line at right angles to point H," etc.

Remember, only half a pattern is made. A whole pattern may be obtained by placing the center of the pattern on a fold and cutting double.

NECESSARY MATERIALS AND EQUIPMENT

A good grade of muslin for fittings
A good grade of manila paper for patterns
A drafting table, 40 x 60 inches, with a wood top soft enough to permit use of a tracing wheel. Or a dining table well padded with newspapers may be used.
A standard make manufacturer's dress form
A sewing machine
An ironing board and pressing iron
A pair of shears for cutting cloth
A pair of shears for cutting paper
A steel perforating wheel for tracing
A Lufkin tailor's square No. 8142*
A 45-inch ruler
A Lufkin curved ruler No. 8152*
An 18-inch transparent ruler
A 3H pencil, or harder
A soft pencil
A pencil eraser
A Dixon's Graphite Crayon No. 900.* This is used for drawing free hand curved lines. The drawing edge of the crayon should be sandpapered down to a knife edge before use.
A good grade of steel pins
Needles and thread
A tape measure
A Dietzgen curve No. 17.* This is used for drawing the armhole and neck curves, as well as aiding in the drawing of many curved lines.
A pattern notcher
Weights
Pushpins

* These may be bought in any artist's supply store or large stationery store.

None of this material is expensive, and one may get along without some of the equipment, but it is wise to assemble the required tools and keep them together with the sewing equipment, thus simplifying the making of the patterns.

I

MEASUREMENTS

The principles and problems illustrated in the following pages are developed with standard size patterns made on standard size dress forms. As the dress form is only a human figure, however precise its measurements and perfect its proportions, the problems may be developed from patterns made from individual measurements taken from human figures just as well.

It is more difficult, however, to take accurate measurements from a human figure for drafting foundation patterns, than from a dress form. Guide lines, such as the base of the neck, the shoulder, the waistline, the hipline, the side seam, etc., may be drawn on the person with soft pencil, or tapes may be pinned over a foundation garment, or any such method may be used. But it must be remembered that these are *body* measurements, not *garment* measurements, and that allowances will have to be made in width for an easy fit. Particularly must the measurement around the bust be enlarged. For a comfortable armhole and set-in sleeve, there should be an allowance of at least four inches across the bust of the garment, over the actual bust measurement.

Generally, for individual work, experience has shown that best results can be obtained by drafting in a standard size closest to the individual size. The foundation pattern can then be cut in muslin, sewed together, slipped on the individual, and fitted to all her peculiarities. The corrections on the muslin can then be transferred to the paper pattern. A correct, individual foundation pattern can thus be obtained with a minimum of effort and a maximum of accuracy.

However, do not fit the individual too closely. Rather fit the individual *into* the foundation, which if it comes from a new reliable dress form or set of measurements, will have the silhouette of the current fashion figure. Place the waistline in correct position. See that there is sufficient shape for the bust, enough room for the hips, and enough room to move in the armhole and sleeve. Make the rest fall into line with the silhouette. Pad the shoulders if necessary to attain the height and width of the dress form shoulders. Emphasize the key points that make the silhouette. Fit the rest smoothly, comfortably, loosely enough to allow freedom of movement, and let it go at that. Do not attempt to fit every curve and bump of the individual figure, unless, of course, they are very attractive. Work for an *over all* silhouette which is fashionable, and at the same time becoming to the individual.

If no dress form is available, use the measurements on the charts in the appendix. They are average standard measurements current in the trade, and the allowances for easy fit have been made where necessary. Dress forms may be ordered according to individual requirements and do simplify the work of making the pattern and the garment.

HOW TO MEASURE THE DRESS FORM OR THE HUMAN FIGURE

To draft the front and back bodices and front and back skirt foundation patterns, reference points and lines must be marked on the figure as shown in figures 1 and 2.

Have a good dress form—one that is well made and well shaped. Study its silhouette.

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Bury a pin in the figure where you feel the exact end of the shoulder at the armhole is.

Mark the exact shape of the armhole, burying pins in the figure, going down to ½ to 1 inch below the armplate at the underarm seam.

Mark the highest point of the bust.

Generally, the neckline on the dress form is too high. Make a new line for the neckline, starting where the neck seam meets the shoulder seam, continuing around to a point ¼ inch below the neckline at the center front.

Usually the waistline is marked in the exact center of the tape which is fastened to the form.

Any of the seams which do not seem quite satisfactory can be re-marked, but for a beginner it is well to follow the major seam lines of the figure as they are, especially if it is a good one.

For accurate drafts, there are sixteen measurements on the front which must be taken, and thirteen on the back. On a sheet of paper, list the names of the measurements, like this:

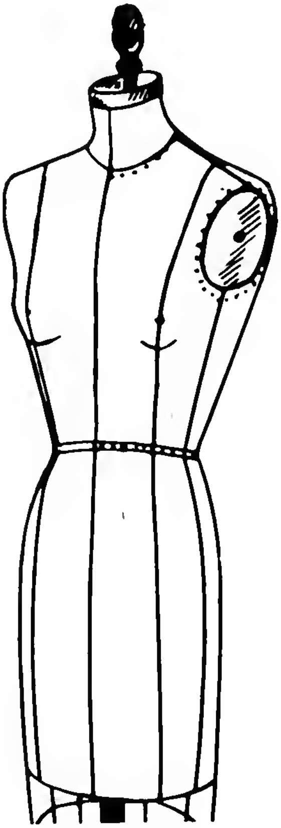


Figure 1

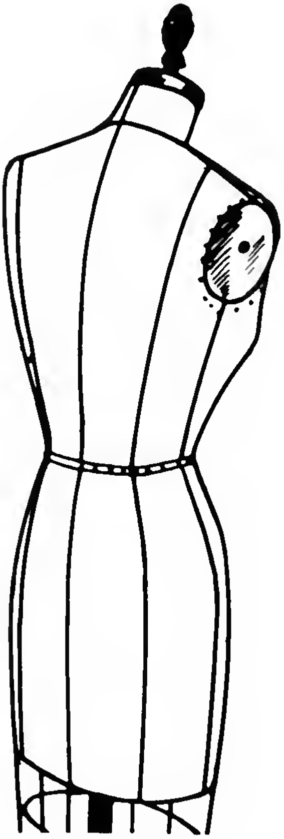


Figure 2

Front		*Back*
____	1. Full width from side to side	1. ____
____	2. Above bust width from side to side	
____	3. Distance between highest points of bust	
____	4. Depth of bust	
____	5. Full length (to the waist)	2. ____
____	6. Center length (to the waist)	3. ____
____	7. Across chest or back	4. ____
____	8. Slope of shoulder	5. ____
____	9. Width across the shoulders	6. ____
____	10. Shoulder width	7. ____
____	11. Base of neck	8. ____
____	12. Full side length	9. ____
____	13. Center side length	10. ____
____	14. Waist (from side to side)	11. ____
____	15. Hip (from side to side)	12. ____
____	16. Upper hip (or abdomen)	13. ____

The measurements are taken in the same order as they are used in the draft. But, before you take the measurements, read the following carefully.

Have the best tape measure you can afford to buy. See that its measurements check with the ruler you are using.

Stay on the same half of the figure for both front and back. Even the best figures have slight inaccuracies.

In taking *width* measurements, do not bother with sixteenths. Make them eighths.

Be sure the tape measure lies smooth and taut before you read the measurement.

In measuring a curved line, as the neckline, measure small sections at a time, holding the tape firmly in place with one finger as you swing it around to fit the curve.

Have the tape measure rest on the figure at all times, to insure accuracy.

In measuring across the figure from seam to seam, measure right on top of the seam. Take a complete measurement, not a skimpy one.

Measure the figure twice, at least, to check on yourself before beginning the draft.

Nothing is more important here than accuracy.

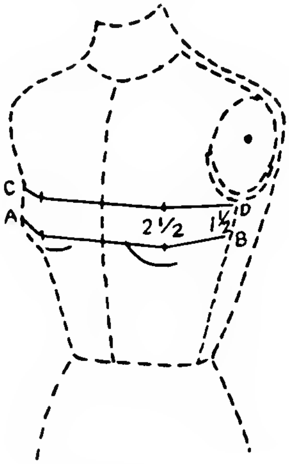


Figure 3

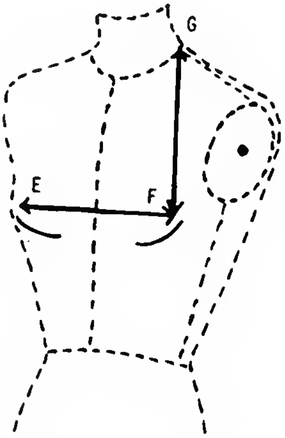


Figure 4

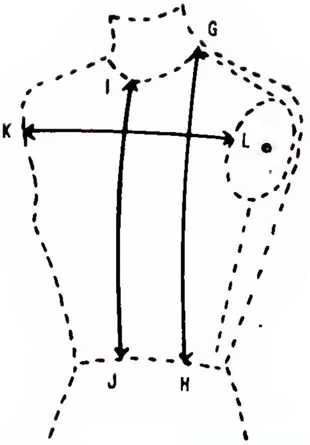


Figure 5

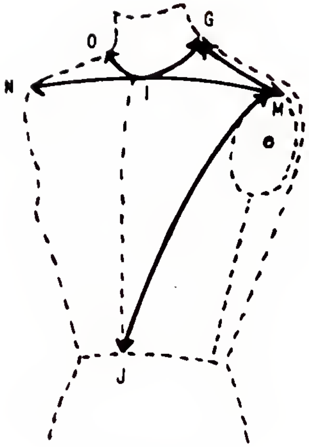


Figure 6

FRONT MEASUREMENTS

Figure 3

1. Full Bust Width:

Measure across the front bodice from side seam to side seam, 1½ inch below the armhole, and over the fullest part of the bust, as shown by line A-B.

2. Above Bust Width:

Measure across the front bodice from side seam to side seam, starting directly below the armhole, and continuing 2½ inches above the highest point of the bust, as shown by line C-D.

Figure 4

3. Distance Between Highest Points of Bust:

Measure the distance between the highest point of the bust, as shown by the line E-F.

4. Depth of Bust:

Measure from the side of the neck and shoulder seam (G), down to the highest point of the bust, as shown by line G-F.

Figure 5

5. Full Length:

Measure from the side of the neck and shoulder seam (G), down to the waistline, as shown by line G-H.

6. Center Length:

Measure from the base of the neck (I) at the center front, down to the waistline, as shown by line I-J.

7. Across Chest:

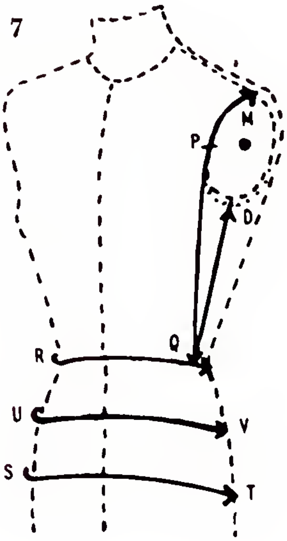
From a point 3 inches below the base of the neck (I), measure across the front from armhole to armhole, as shown by line K-L.

Figure 6

8. Slope of Shoulder:

Measure from the end of the shoulder at the armhole (M), down to the center front

Figure 7



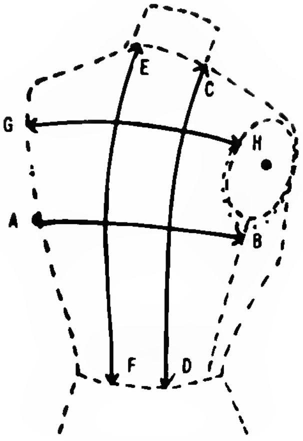


Figure 8

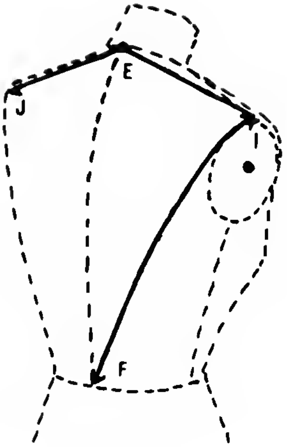


Figure 9

of the waistline as shown by line M-J. (Be sure that the tape measure rests on the figure when taking this measurement, and that the same edge of the tape measure falls on points M and J.)

9. Across Shoulders:

Measure from the end of the one shoulder seam at the armhole, to the other, going through the center front of the neck, as shown by line M-I-N.

10. Shoulder Width:

Measure the length of the shoulder from the armhole to the side of the neck, as shown by line M-G.

11. Base of Neck.

Measure the base of the neck from shoulder seam to shoulder seam, as shown by line G-I-O.

Figure 7

12. Full Side Length:

Measure from the shoulder seam at the armhole (M) for 4 inches around the armhole (P), and down to the side seam at the waistline, as shown by line M-P-Q.

13. Center Side Length:

Measure from the armhole (D) down the center side seam to the waistline, as shown by line D-Q.

14. Waist:

Measure across the waistline from side seam to side seam, as shown by line Q-R.

15. Hip:

(The hipline may be considered to be anywhere from 6 to 9 inches below the waistline, depending on the shape of the figure. A good average is 7 inches.)

Measure across the hip from side seam to side seam, as shown by line S-T.

16. Upper Hip (Abdomen):

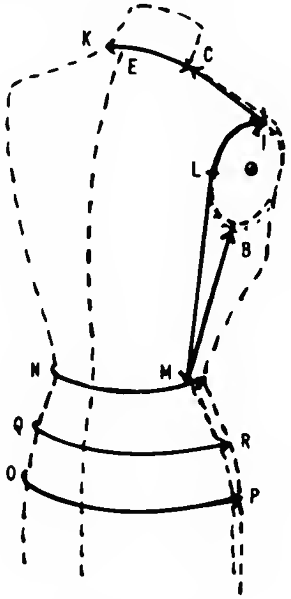


Figure 10

(This measurement is taken as a guide for the proper shaping of the side seams. Otherwise, the skirt might fit at the waist and hip, and be too tight across the abdomen. This measurement usually falls about 3½ inches below the waistline.)

About 3½ inches below the waistline, measure across the figure from side seam to side seam, as shown by line U-V.

BACK MEASUREMENTS

The measurements of the back bodice are taken exactly the same way as the front measurements, except for two differences.

The first four measurements taken on the front bodice, the Full Bust Width, the Above Bust Width, the Distance Between the Highest Points of Bust, and the Depth of the Bust, have no counterpart on the back bodice. Instead, there is a Full Width of Back from side to side. The rest of the measurements are the same as the front.

Figure 8

1. Full Width of Back:

Measure across the back bodice from side seam to side seam, directly below the armhole, as shown by line A-B.

2. Full Length:

Take the same as for the front, as shown by line C-D.

3. Center Length:

Take the same as for the front, as shown by line E-F.

4. Across Back:

This measurement corresponds to the Across Chest of the front, except that it is taken 4 inches below the base of the neck instead of 3 inches. It is represented by line G-H.

Figure 9

5. Slope of Shoulder:

Take the same as for the front, as shown by line I-F.

6. Across Shoulders:

Take the same as for the front, as shown by line I-E-J.

Figure 10

7. Shoulder Width:

Take the same as for the front, as shown by line I-C.

8. Base of Neck:

Take the same as for the front, as shown by line C-E-K.

9. Full Side Length:

Take the same as for the front, as shown by line I-L-M.

10. Center Side Length:

Take the same as for the front, as shown by line M-B.

11. Waist:

Take the same as for the front, as shown by line N-M.

12. Hip:

Take the same as for the front, as shown by line O-P.

13. Upper Hip (Abdomen):

Take the same as for the front, as shown by line Q-R.

II

THE FRONT BODICE FOUNDATION PATTERN

This foundation pattern drafting is completely flexible for any form, any set of measurements. Study the following instructions before drafting. Notice the relationship of the steps of the draft to the way measurements were taken on the figure. The time and trouble taken in making a good set of foundation patterns is well repaid, for a set may be kept indefinitely.

Figure 1

1. Draw a line equal to one-half the FULL WIDTH from side to side measurement, and mark it 1-A.

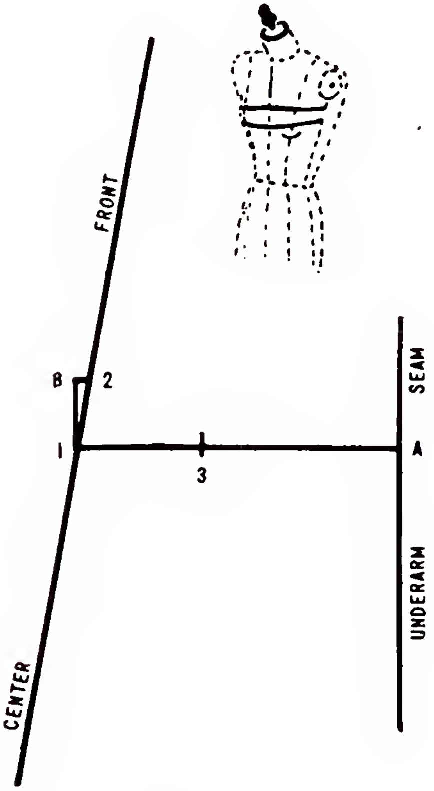


Figure 1

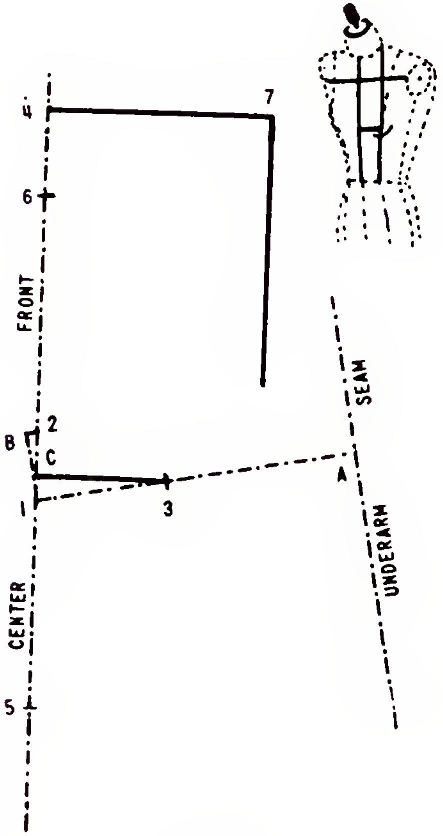


Figure 2

Draw a line at right angles through point A—any length.

2. Draw line 1-B at right angles to line 1-A, for 2½ inches. This measurement is standard for all sizes. See Chapter One, Figure 3.

(We do not draw the ABOVE BUST WIDTH measurement, but simply find the difference between it and the full width measurement.)

3. Subtract one-half the ABOVE BUST WIDTH measurement from one-half the FULL WIDTH measurement and note the difference. Line B-2 equals the *difference,* and is drawn at right angles to line 1-B.

4. From point 1 on line 1-A, measure off one-half the DISTANCE BETWEEN HIGHEST POINT OF BUST, and mark point 3.

5. Draw a long line through points 1 and 2. This will be the Center Front line.

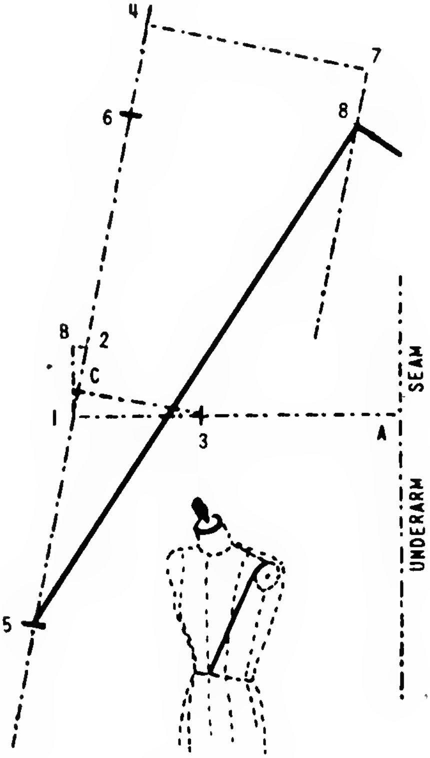


Figure 3

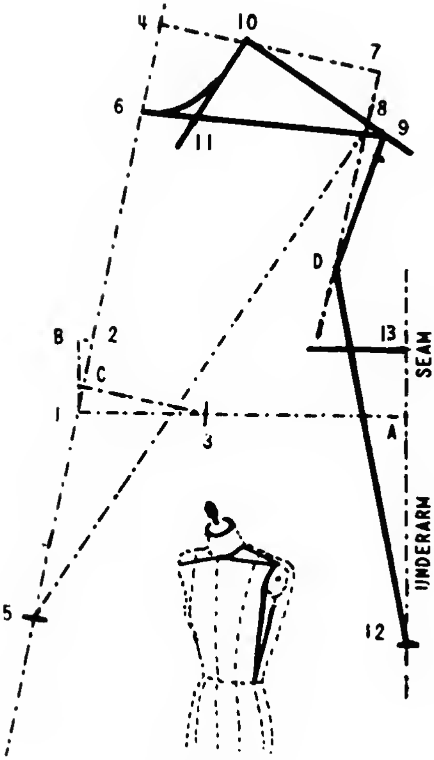


Figure 4

Figure 2

6. Draw line 3-C at right angles to the Center Front line.

7. From point C on the Center Front line, measure up the DEPTH OF BUST measurement, and mark point 4.

8. Measure off the FULL LENGTH measurement, 4-5, from point 4 down the Center Front line.

9. Measure off the CENTER LENGTH measurement, 5-6, from point 5 up the Center Front line.

10. Square a line from point 4 equal to one-half the ACROSS CHEST measurement, and mark point 7.

11. From point 7, draw a line, any length, parallel to the Center Front line.

Figure 3

12. The SLOPE OF SHOULDER measurement, line 5-8, is drawn from point 5 to

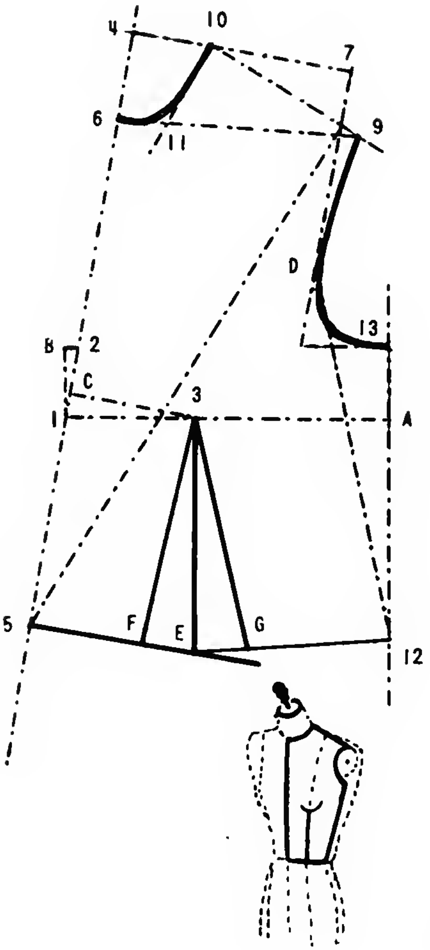


Figure 5

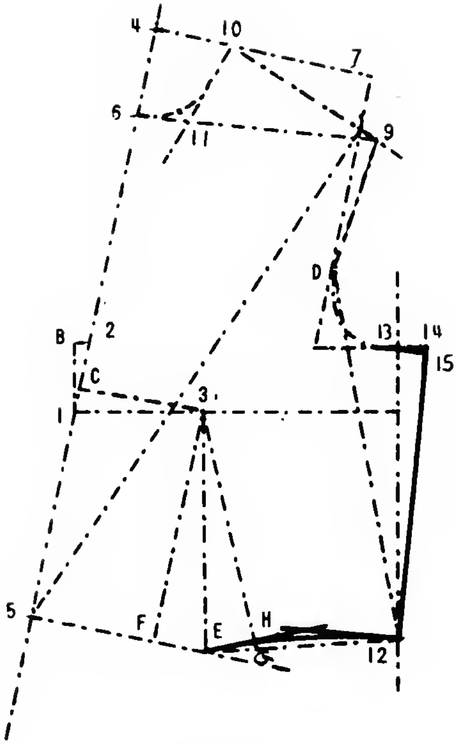


Figure 6

where it hits the line from point 7. Square a short line from point 8.

Figure 4

13. One-half the WIDTH ACROSS THE SHOULDERS measurement (6-9) is drawn from point 6 to where it hits the short line squared from point 8.

14. The SHOULDER WIDTH measurement (9-10) is drawn from point 9 to where it hits line 4-7.

15. Square a line from point 10 so that it crosses line 6-9. Mark point 11. Draw a curved neckline in the space 10-11-6.

16. The FULL SIDE LENGTH measurement, lines 9-D-12, is drawn in two parts. Line 9-D (drawn from point 9 to the line squared from point 7) is always 4 inches long for all sizes. See Chapter One, Figure 7. The rest of the full side length measurement, D-12, is drawn from point D to where it hits the underarm seam line.

Line 9-D-12 equals the complete FULL SIDE LENGTH measurement.

17. The CENTER SIDE LENGTH measurement, 12-13, is measured up from point 12 on the underarm seam line through point A.

Square a short line from point 13.

Figure 5

18. Draw a curved armhole in the space 9-D-13.

19. From point 5 on the Center Front line, square a line of indeterminate length.

20. From point 3 on line 1-3, square a line so that it meets the line from point 5. Mark point E.

21. Draw a line from point E to point 12.

22. Measure lines 5-E-12 and note the measurement.

Divide the WAIST measurement of the figure in half. Subtract one-half the WAIST measurement from the length of lines 5-E-12.

The difference between the two measurements is the size of the bust dart.

23. On each side of point E, measure off one-half the bust dart. Mark points F and G. Lines F-E plus E-G equal the complete bust dart width.

Check your measurement. Lines 5-F plus G-12 should equal one-half the WAIST measurement of the figure.

24. Connect points 3 and F, and points 3 and G with lines.

The front bodice is now complete except for minor adjustments.

Figure 6

The armhole of both the front and back bodices is always extended beyond the measurement of the full width of the figure to allow ample room for movement. This additional fullness, if properly applied, is hidden under the arm when the arm is down, and does not affect the fit of the bodice at all.

25. Extend the squared line through point 13 for a distance of $1/2$ to 1 inch. ($3/4$ inch is a good average and is used here.) Mark point 14.

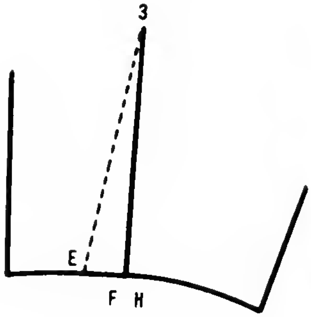


Figure 7

26. Connect points 14 and 12. This is the new side seam. Correct its length, if necessary, by measuring the CENTER SIDE LENGTH measurement again from point 12 on the *new side seam* line, 12-14. Mark point 15. Square a short line from point 15 into the armhole.

27. From point 12 on the new side seam line, 12-15, square a short line.

28. Measure line 3-F of the bust dart. From point 3 on line 3-G, measure off the same distance as 3-F, and mark point H.

29. Square a short line from point H, so that it crosses the line squared from point 12.

30. Draw the correct waistline curve from points 12 to H, continuing it into point E.

Figure 7

This shows line 3-F folded on line 3-H (closing the dart) to check on the curve of the waistline. If it is not a smooth curve, correct it.

The front bodice is now complete. *Do not cut it out* until the back bodice is made. The armholes, necklines, side seams, and waistlines of front and back must be checked together before either one is cut out.

III

THE BACK BODICE FOUNDATION PATTERN

Figure 1

1. Draw a line equal to one-half the FULL WIDTH from side to side measurement, and mark it 1-A.

2. Square a line from point A. This will be the Center Back line. Square a line from point 1.

3. Measure off the FULL LENGTH measurement, A-2, from point A down the Center Back line.

4. Measure off the CENTER LENGTH measurement, 2-3, from point 2 up the Center Back line.

Square a short line from point 3.

Figure 2

5. From point A, on line A-1, measure off one-half the ACROSS BACK measurement and mark point 4.

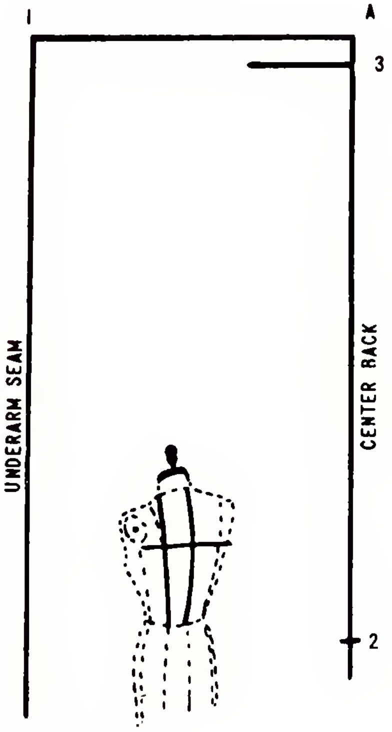


Figure 1

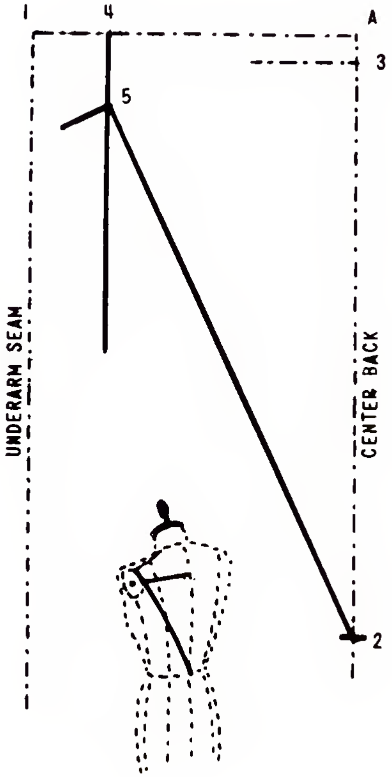


Figure 2

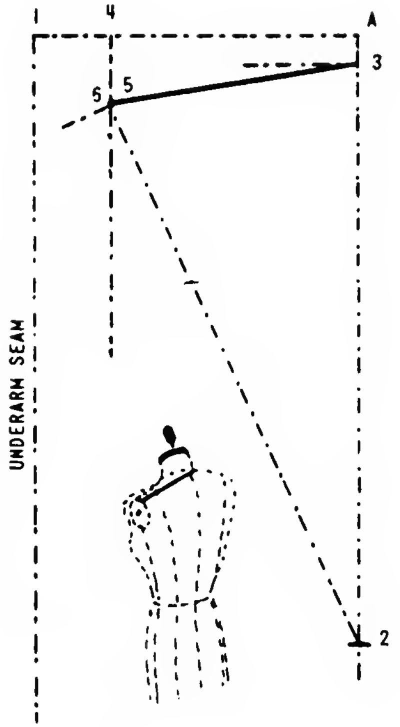


Figure 3

6. From point 4, draw a line any length, parallel to the Center Back line.

7. The SLOPE OF SHOULDER measurement, line 2-5, is drawn from point 2 to where it hits the line from point 4. Square a short line from point 5.

Figure 3

8. One-half the WIDTH ACROSS THE SHOULDERS measurement, 3-6, is drawn from point 3 to where it hits the short line squared from point 5. (Points 5 and 6 may be so close together as to meet.)

Figure 4

9. The SHOULDER WIDTH measurement, 6-7, is drawn from point 6 to where it hits line A-1.

Square a line from point 7 so that it crosses the line squared from point 3. Within this space, draw the neckline from point 7 to point 3.

10. Extend the shoulder line, 7-6, through point 6 for ½ inch for all sizes. Mark point B. (This will later be used for the shoulder dart.)

11. The FULL SIDE LENGTH measurement, lines B-C-8, is drawn in two parts. B-C (drawn from point B to where it hits the line squared from point 4) is always 4 inches long for all sizes. See Chapter One, Figure 10. The rest of the full side length measurement, C-8, is drawn from C to any place on the underarm seam line.

Line B-C-8 equals the complete FULL SIDE LENGTH measurement.

12. Draw a line from point 8 to point 2.

13. Measure line 8-2 and note the measurement. Divide the WAIST measurement of the dress form in half. Subtract one-half the WAIST measurement from the length of line 8-2.

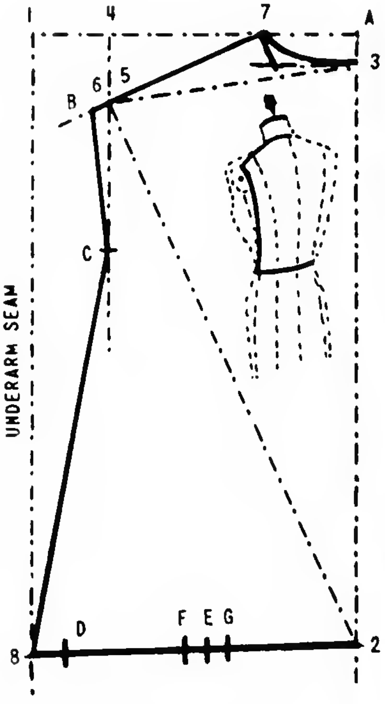


Figure 4

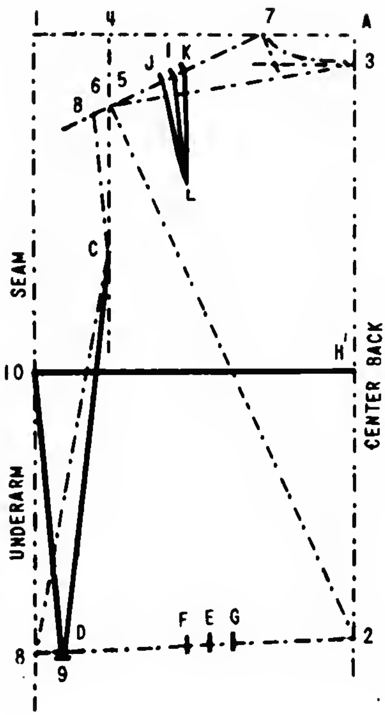


Figure 5

The difference between the two measurements is removed as darts. *Divide the difference in half.*

(For example: If line 8-2 measures 9½ inches, and one-half the WAIST measurement of the dress form is 6¾ inches, then the *difference* between the two is 2¾ inches. This difference, or 2¾ inches, is divided in half, each half being 1⅜ inches.)

14. From point 8 on line 8-2, measure off one-half the difference. Mark point D.

15. Find the center between point D and point 2. Mark point E. Divide the remaining half of the difference in half, and measure it off equally on each side of point E, marking points F and G.

(Following the above example, 8-D would be 1⅜ inches and F-E-G would be 1⅜ inches.)

Lines 8-D plus F-E-G equals the complete difference.

Check your measurement. Lines D-F plus G-2 should equal one-half the WAIST measurement of the figure.

Figure 5

16. Draw a line from point C through point D equal to line C-8. Mark point 9.

17. The CENTER SIDE LENGTH measurement, 9-10, is drawn from point 9 to where it hits the underarm seam line.

18. From point 10, on line 8-10, square a line to the Center Back line. Mark point H.

19. Find the center of the shoulder line B-7, and mark point I.

20. On each side of point I, measure off ¼ inch. Mark points J and K.

(See step 10 above. An extra half inch was added to the shoulder for all sizes to make a shoulder dart.)

21. Draw line I-L parallel to line B-C, and 3 inches long. (This is a good average length

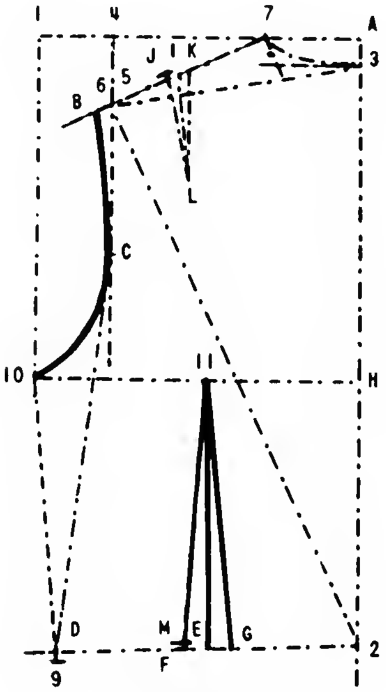


Figure 6

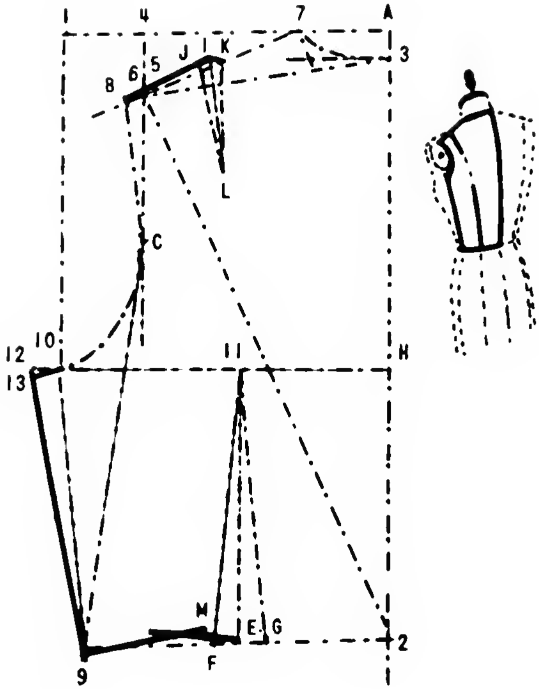
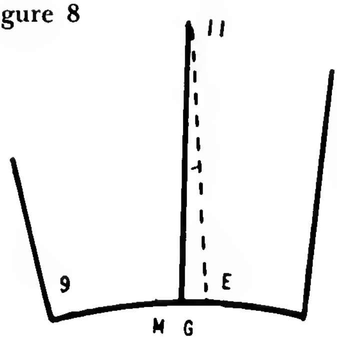


Figure 7

Figure 8



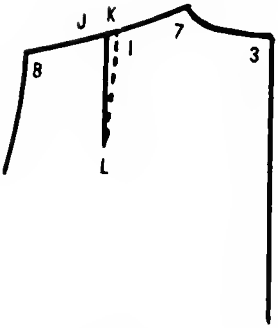


Figure 9

for a shoulder dart.) Connect points J and L and points K and L.

(It is not necessary to place the dart in the *center* of the shoulder.)

Figure 6

Lines 8-10 and 8-C have been erased in Figure 6 because they are no longer necessary and may be confusing.

22. Extend the shoulder dart line L-J through point J so that it equals the length of line L-K. Mark the new point J. Both sides of the dart must be the same length.

23. Draw the curve of the armhole in the space B-C-10.

24. From point H on line H-10, measure off the same distance as line 2-G. Mark point 11.

25. Connect points 11 and F, 11 and E, 11 and G.

26. Measure line 11-G of the dart.

From point 11, on line 11-F, measure off the same distance as 11-G and mark point M.

The back bodice is now complete except for minor adjustments.

Figure 7

The armhole of both the front and back bodices is always extended beyond the measurement of the full width of the figure to allow ample room for movement. This additional fullness, if properly applied, is hidden under the arm when the arm is down, and does not affect the fit of the bodice at all.

27. Extend line H-10 through point 10 for ½ to 1 inch. (¾ inch is a good average and is used here.) Mark point 12.

28. Connect points 9 and 12. This is the *new side seam.* Correct its length, if necessary, by measuring the CENTER SIDE LENGTH measurement again from point 9

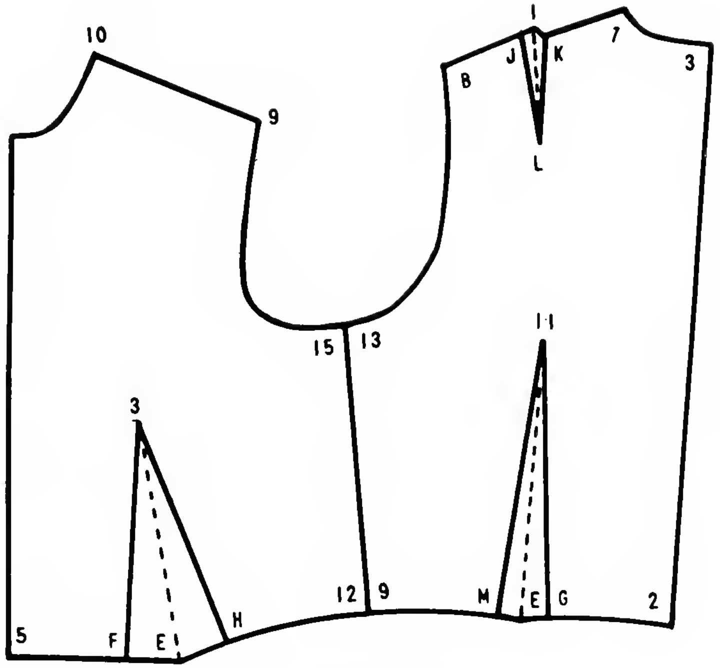


Figure 10

on the new side seam line 9-12. Mark point 13. Square a short line from point 13 into the armhole.

29. From point 9 on the new side seam line 9-13, square a short line.

30. From point M, on the dart line 11-M, square a short line so that it crosses the line from point 9.

31. Draw the correct waistline curve from point 9 to point M, continuing it into point E.

32. Draw the corrected shoulder line from point B through point J to point I. Draw a straight line from point I to point K.

Figure 8

This shows line 11-G folded on line 11-M (closing the dart), to check on the curve of the waistline. If it is not a smooth curve, correct it.

Figure 9

This shows line K-L folded on line J-L (closing the dart) to check on the curve of the shoulder. If it is not a smooth line, correct it.

The back bodice is now complete. *Do not cut it out* until the armholes, necklines, side seams and waistlines of both the front and back bodices are checked together.

CHECKING THE FRONT AND BACK BODICES

Figure 10

This shows the front and back bodices placed side by side to check the curves of the armhole and waistline. Fold back the paper on the side seam (line 12-15) of the front bodice and place it alongside the side seam (line 9-13) of the back bodice. If the armhole and waistline curves do not blend smoothly into each other, correct them.

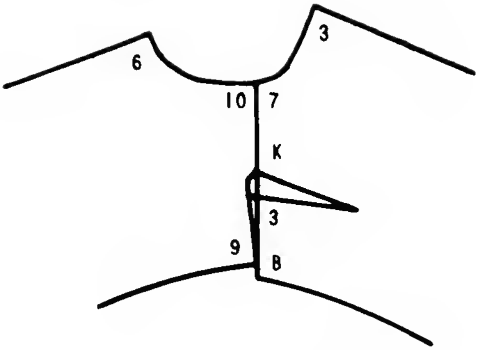


Figure 11

Figure 11

This shows the bodices placed so that the curve of the necklines of the front and back may be checked.

Figure 12

This shows the bodices placed so that the curve of the armhole at the shoulder may be checked.

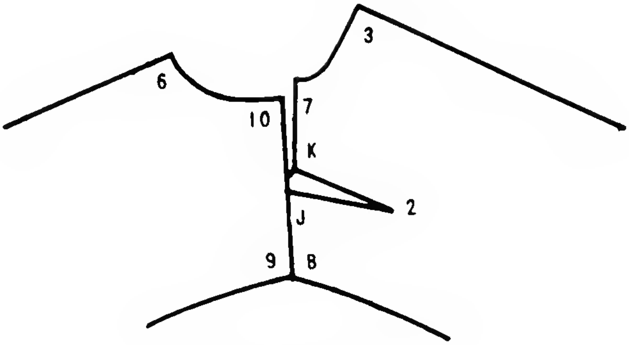


Figure 12

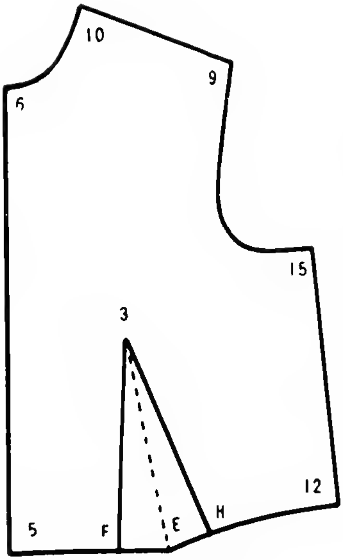


Figure 13A

Figure 13

Now that all lines have been checked, the bodices may be cut out on the lines illustrated in Figure 13. Figures 13A and 13B show the completed front and back bodice patterns.

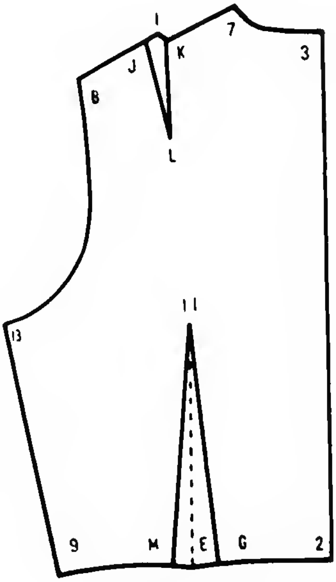


Figure 13B

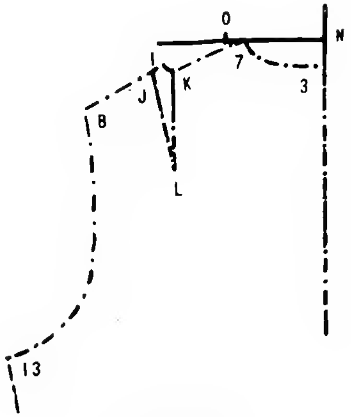


Figure 14

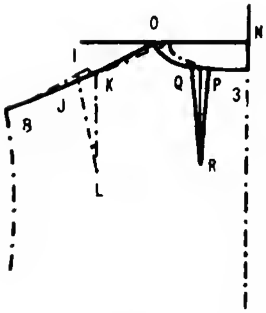


Figure 15

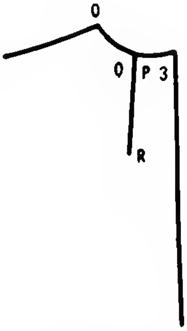


Figure 16

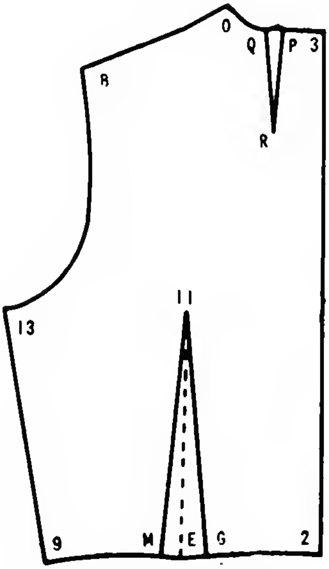


Figure 17

SHIFTING THE BACK SHOULDER DART TO THE BACK NECKLINE

If it is desired to have the back shoulder dart come from the neckline instead of from the shoulder seam, follow the procedure illustrated in Figures 14, 15, and 16.

A copy is made of the back bodice pattern on another sheet of paper.

Figure 14

Extend the center back line through point 3. A line is squared from the extended center back line through point 7 (line N-7).

Line 7-0 is the width of the dart (J-K), or ½ inch.

Figure 15

Draw the new neckline from point 0 into point 3. Find the center of the new neckline and re-mark the dart so that its center is parallel to the center back line (lines P-R and Q-R).

Figure 16

Fold the dart so that the new neckline curve may be corrected. Check the size of the neckline too. It must be the same length as the old neckline, line 7-3.

Figure 17

This is the completed back bodice with the dart in the neckline.

FITTING THE BACK AND FRONT BODICE FOUNDATION PATTERNS ON THE DRESS FORM

Cut out the front and back bodice patterns in fabric, allowing seams of ½ inch around the entire pattern. A half front and a half back will be sufficient for fitting, for the center front and center back lines may be laid on a lengthwise fold, and a com-

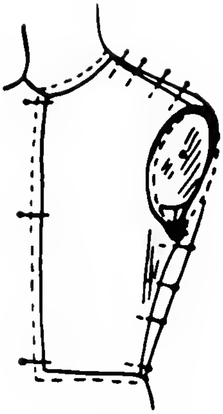


Figure 18

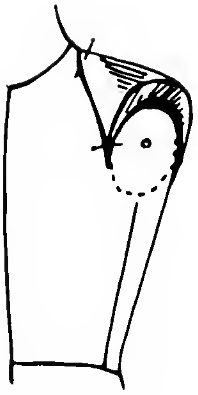


Figure 19

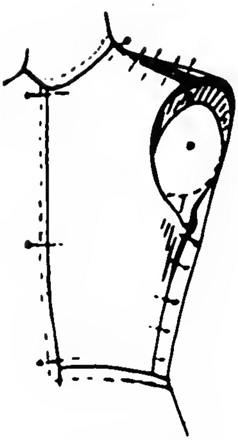


Figure 20

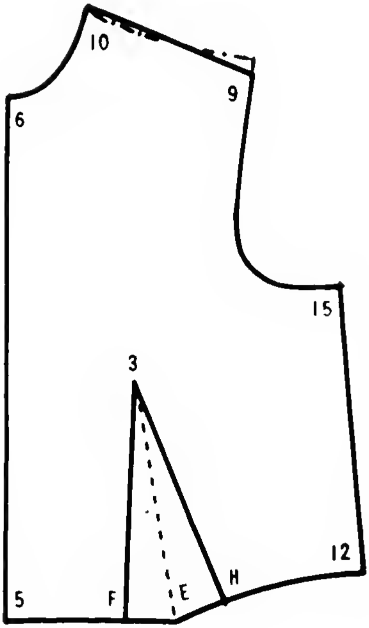


Figure 21A

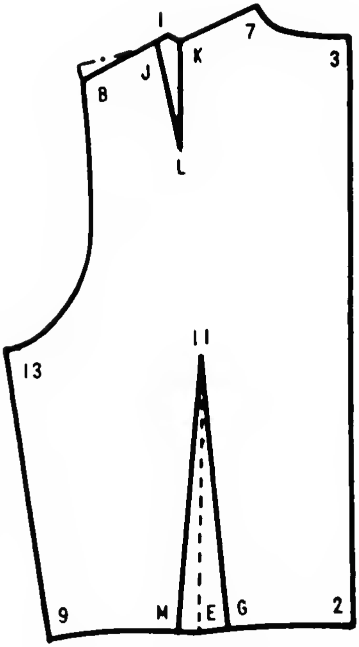


Figure 21B

plete front and back cut. Use a light but firm grade of unbleached muslin, or other inexpensive cotton fabric.

Figure 18

As illustrated, pin the front and back bodices together on the seam lines, and place them on the dress form. Pin them in position very carefully.

Notice the excess fullness at the armhole. That fullness should balance evenly, falling neither toward the front nor back, in a position approximating the side seam of the form. If it leans toward the back, take a little off the front; if it leans toward the front, take a little off the back. Do not hesitate to adjust small details of the fitting. Make it as perfect as possible. Correct the paper patterns accordingly.

Figure 19

If a certain size shoulder pad is always going to be used in the garments made on this dress form, adjust the fitting and the foundation patterns to allow room for the pad.

Pin the shoulder pad into position on the dress form.

Figure 20

Re-pin the fitting at the shoulder to allow the necessary room for the pad. *Keep all the other parts of the fitting exactly as they were.* Only the shoulder should be affected by the pad. The dark shading at the shoulder indicates the "let-out" section.

Figure 21

Figures 21A and 21B show the front and back bodice patterns with the shoulder seams corrected to allow for the pad. The sleeve cap must also be adjusted to this corrected armhole. See Chapter Ten.

IV

THE FRONT AND BACK SKIRT FOUNDATION PATTERNS

There are only six measurements necessary to draft the skirt foundation pattern:

- Center Front Length
- Side Length
- Center Back Length
- Waist (Front and Back)
- Hip (Front and Back)
- Upper Hip (Front and Back)

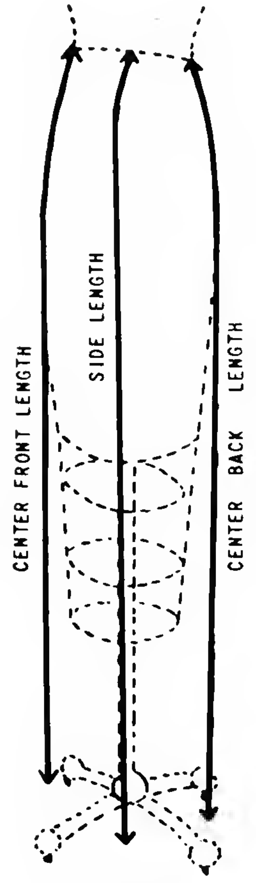


Figure 1

Three of the measurements, the Waist, Hip, and Upper Hip, have already been illustrated in the instructions on how to measure the dress form. See Chapter One, Figures 7 and 10.

The length measurements only will be illustrated here (Figure 1). Before taking the measurements, read the following carefully.

It is important to take the length measurements very carefully because upon them depends the shape of the waistline, and therefore, the hang of the skirt.

Raise the dress form to the shoulder height of the average size person. *Use exactly the same line for the waistline that was used when the bodice measurements were taken.*

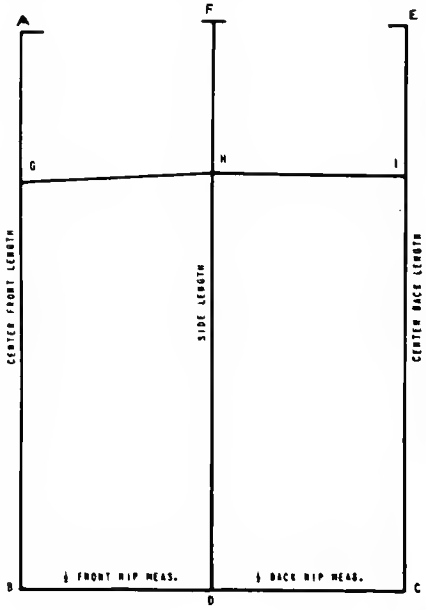


Figure 2

Take all length measurements to the floor for accuracy. Then subtract the distance the skirt is to finish from the floor. For example, if the Center Front Length measures 42 inches, and the skirt is to finish 15 inches from the floor, the finished Center Front Length measurements for drafting the skirt is 27 inches.

Be sure the figure stands firm when you measure it.

Figure 1

1. Measure the CENTER FRONT LENGTH of the skirt from the waistline to the floor.

2. Measure the SIDE LENGTH of the skirt from the waistline, carefully following the curve of the side seam over the hip, to the floor.

3. Measure the CENTER BACK LENGTH of the skirt from the waistline to the floor.

Subtract the desired distance from the floor from these measurements, to obtain the finished lengths of the skirt.

Figure 2

4. Draw line A-B equal to the CENTER FRONT LENGTH measurement.

5. From point B square a line, B-C, equal to one-half the FRONT HIP measurement, plus one-half the BACK HIP measurement. Mark point D, dividing the two hip measurements.

6. Draw line C-E, parallel to line B-A, equal to the CENTER BACK LENGTH measurement.

7. Draw line D-F, parallel to line B-A, equal to the SIDE LENGTH measurement.

8. Square short lines from point A, F, and E, as illustrated.

9. From point A, on line A-B, measure off the depth at which the hip measurement was taken (6 to 9 inches). Mark point G.

10. Mark off F-H and E-I the same length as A-G. Connect points G and H, and H and I.

Figure 3

11. Draw straight lines from point A to point F and from point F to point E.

Figure 4

12. From point A on line A-F, measure off one-half the FRONT WAIST measurement plus ¾ inch. Mark point J.

(The ¾ inch is a good average for the front skirt dart. Although it is possible to make a fitted front skirt foundation pattern without a waist dart simply by omitting it from the steps of the draft, a much better fitting will result if it is used. The grain of the side seam, from waist to hip, is much less bias, a softer fit is obtained over the hip bone, and the entire skirt hangs straighter.)

13. Draw a line from point H through point J, so that it meets the squared line from point F.

14. Measure line A-J and divide into quarters. From point J, measure off one-fourth of the length of A-J, and mark point K.

15. Line K-L equals the width of the dart, or ¾ inch.

16. From the center of the dart L-K, draw a line parallel to line A-G, for about 5

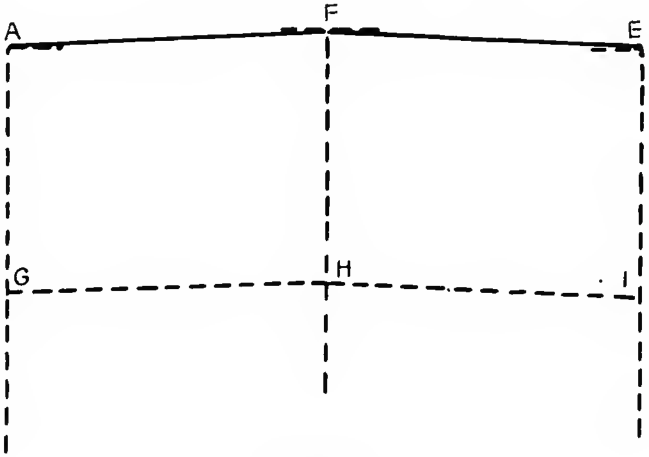


Figure 3

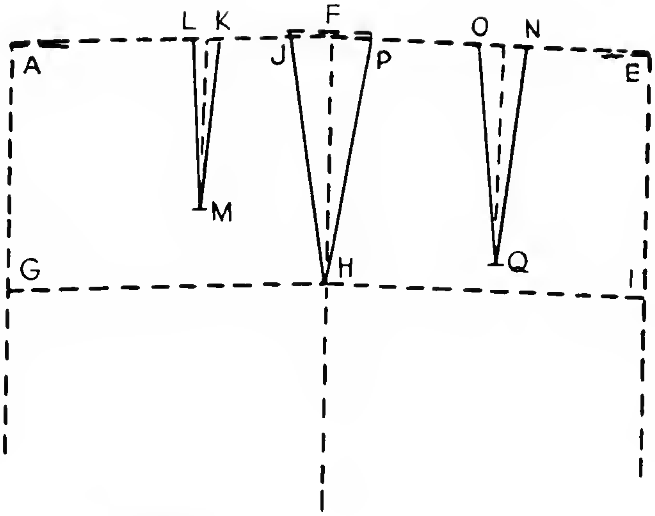


Figure 4

inches. Mark point M. (The length of the front dart may be 4 to 5 inches, depending on the curves of the figure.)

17. Connect points L and M, and points K and M, completing the dart.

To place the back waist dart in its proper position, it is necessary to refer to the back bodice waistline dart (see Chapter Three, Figure 13B) if the back skirt pattern is to be used with the back bodice pattern. Otherwise the dart should be placed about 3 inches (for the average figure) from the center back line.

18. On the back bodice pattern, Figure 13B, Chapter Three, measure the length of line 2-G. Make line E-N on the back skirt draft the same length.

19. The dart space, N-O, on the back skirt is the same as the dart space, G-M, on the back bodice pattern.

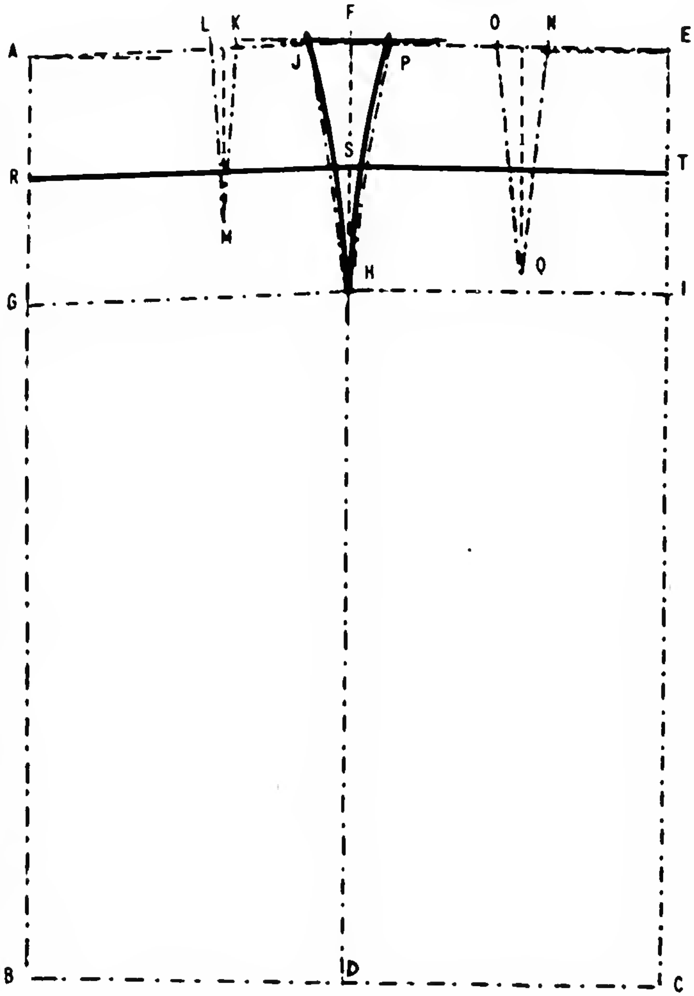
20. The remainder of the back waistline of the skirt, O-P, is the same length as M-9 on the back bodice.

21. Check the skirt waistline. Line E-N plus O-P should equal one-half the back waist measurement.

22. From the center of the dart, N-O, draw a line parallel to line E-I, for about 6½ inches. Mark point Q. (The length of the back dart may be 6 to 7 inches, depending on the curves of the figure.)

23. Connect points O and Q,

Figure 5



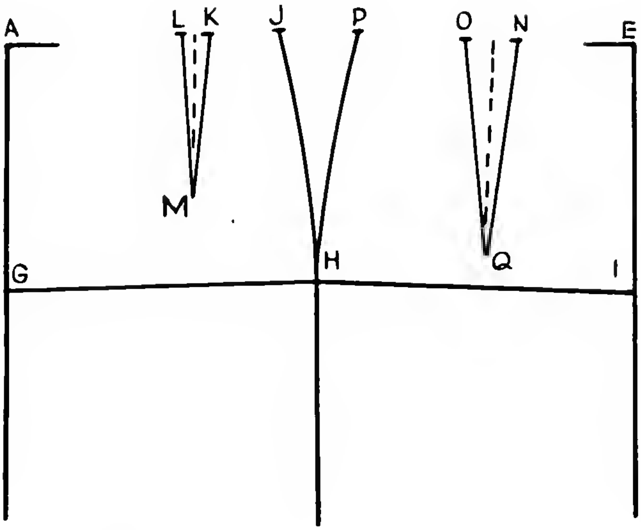


Figure 6

and points N and Q, completing the dart.

24. Draw a line from point H through point P so that it meets the squared line from point F. This completes the side dart temporarily.

The lines have to be shaped to fit the curve of the hip.

Figure 5

25. From point A, on line A-G, measure off 3½ inches (or the distance used in taking the UPPER HIP measurement). Mark point R.

26. Draw lines R-S and S-T parallel to lines A-F and F-E.

27. From point R, on line R-S, measure off one-half the front UPPER HIP measurement, *skipping* the front dart space which crosses the line, marking a new side seam point. (It is not necessary to letter it.)

28. From point T, on line T-S, measure off one-half the back UPPER HIP measurement, *skipping* the back dart space which crosses the line, marking a new side seam point. (It is not necessary to letter it.)

Re-draw the side dart lines, as smooth curves, from point H through point J, and from point H through point P, passing through the new side seam points just marked.

Figure 6

This shows the hip section only of Figure 5, with lines A-F, F-E, R-S, and S-T erased. Since they are no longer necessary to the draft, they have been removed in order to provide a clear diagram for drawing the exact curves of the waistline.

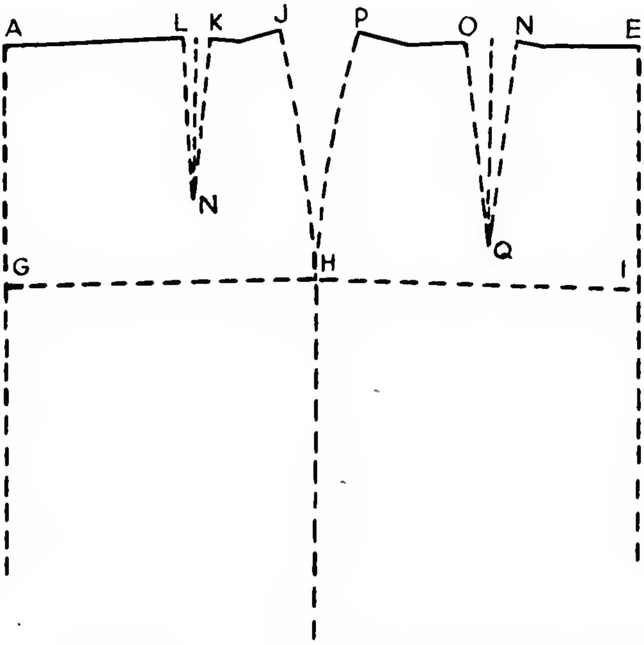


Figure 7

Be sure line M-K of the front dart is the same length as line M-L.

Be sure line Q-O of the back dart is the same length as line Q-N.

Figure 7

To shape the waistline correctly, square a short line from point L so that it crosses the line squared from point A.

Square a short line from point K and one from point J, so that they cross each other.

Square a short line from point P and one from point O, so that they cross each other.

Square a short line from point N so that it crosses the line squared from point E.

Draw a smooth curve from point A through point L to the center of the front dart, and from point J through point K to the center of the front dart.

Draw a smooth curve from point E through point N to the center of the back dart, and from point P through point O to the center of the back dart.

Figure 8

This shows the finished waistline.

Figure 9

This shows the front and back darts folded in position and the side seams placed together at the waistline in order to check the shape of the waistlines. The waistline should be one smooth curve from the center front to the center back (A-E). If it is not, correct it.

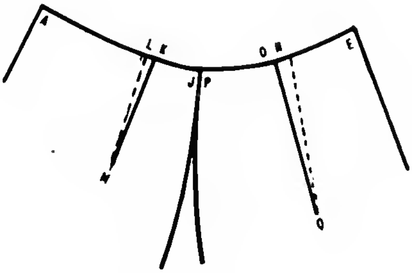


Figure 9

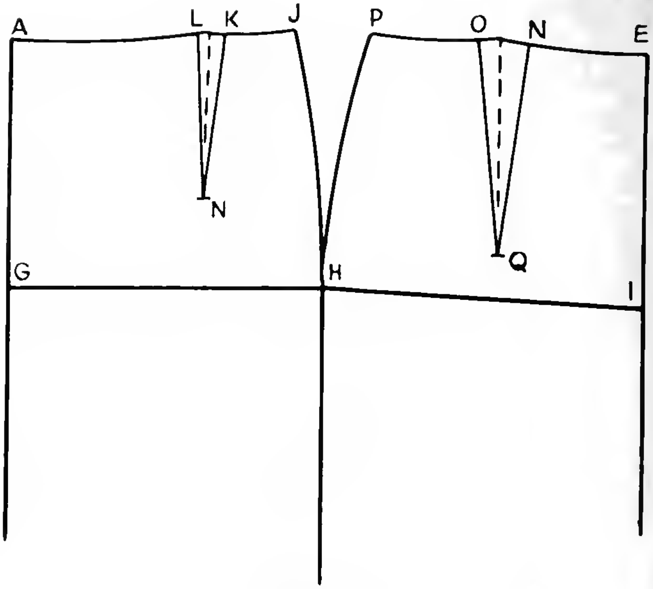


Figure 8

The front and back skirt patterns are now complete except that the sweep at the hemline is too narrow. Usually the minimum sweep for comfort is the width of the hip plus 6 inches. An absolutely straight skirt can be worn, with the sweep the size of the hip or smaller, if there is a split in the hem. A wider sweep can be made, of course, but for a foundation pattern the minimum is sufficient.

Cut the front and back skirts apart carefully, and copy them separately on fresh sheets of paper.

Figure 10

29. On the front skirt, extend line B-C through point C for 1½ inches. Mark point U.

30. Connect points H and U, making J-H-U the new side seam. This will be a little longer than the old side seam J-H-C. Correct the length of J-H-U, making it the same length as J-H-C. Mark point V.

31. From point V, square a line into the center of line B-C. B-V is the final shape of the hemline.

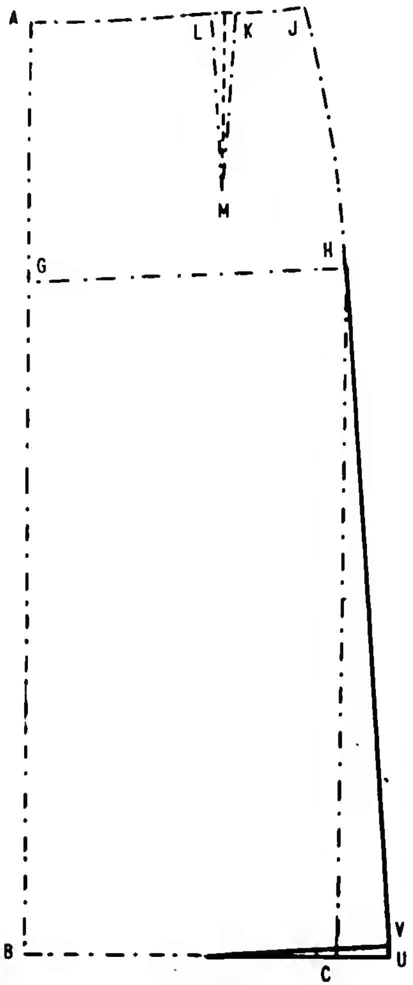


Figure 10

Figure 11

32. On the back skirt, follow exactly the same procedure as for the front. Line C-W equals 1½ inches. Line P-H-X equals line P-H-C.

D-X is the final shape of the hemline. Of course, the side seams of the front and back skirts should be exactly the same length when finished.

Figure 12

Figures 12A and 12B show the completed front and back skirt foundation patterns.

FITTING THE FRONT AND BACK FOUNDATION PATTERNS

Cut the front and back skirt patterns in fabric, allowing seams around the entire pattern. A half front and a half back will be sufficient for fitting, but a whole front and back may be cut by laying the center front and center back lines on lengthwise folds. Pin the side seams together. Have the fittings of the front and back bodice patterns on the figure pinned exactly in position at the waistline.

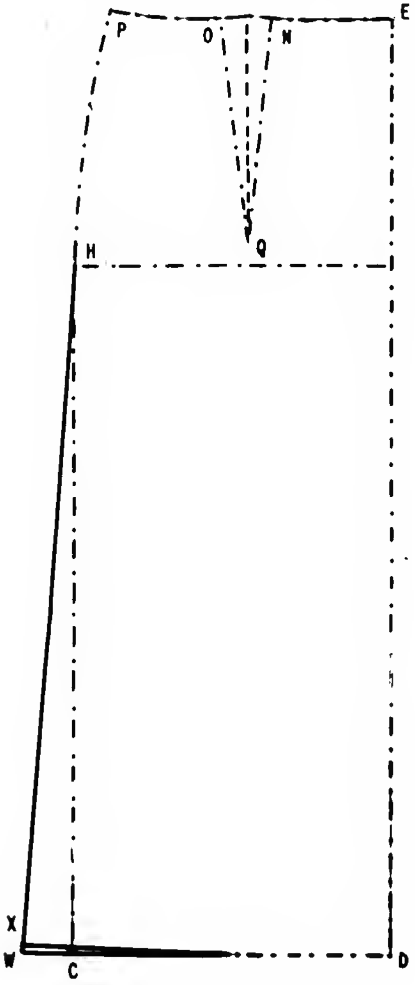


Figure 11

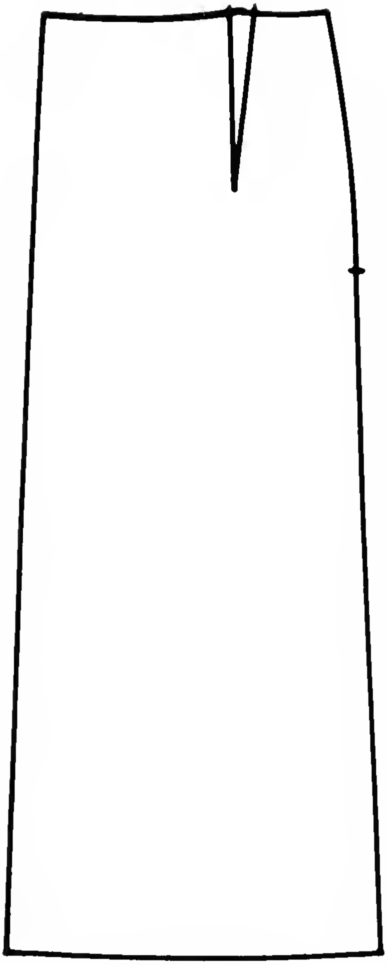


Figure 12A

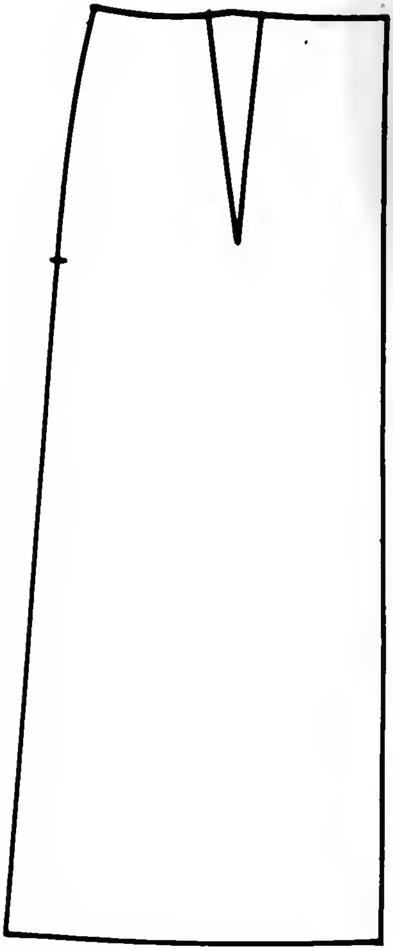


Figure 12B

Pin the skirt fitting to the figure, being careful to keep the centers exactly on the center lines of the figure.

See that the grain across the hip is at right angles to the center front and center back.

Pin the waistline of the skirt to the waistline of the bodice, carefully adjusting the curve of the skirt waistline, if it does not match exactly.

See that there is sufficient room across the hips, without strain.

See that the side seam falls in a straight line from the hip, swinging neither to the front nor the back. Check the evenness of the hemline from the floor.

Do not hesitate to adjust small details of the fitting. Make it as perfect as possible. Correct the paper patterns accordingly.

V

THE FRENCH LINING (PRINCESS) FOUNDATION PATTERNS

The princess, or french lining, is a very tightly fitted foundation with either six or eight lengthwise seams resembling the lining of the dress form. There may or may not be seams at the center front or center back. The most fitted effect is achieved with a center back seam, since that makes it possible to fit the curve of the back very closely. Whether the center front is seamed or placed on a fold makes little difference.

The french lining foundation pattern is used for making princess dresses and also for making tailored suits.

The front and back bodice and skirt foundation patterns already made are used to make the french lining foundation patterns.

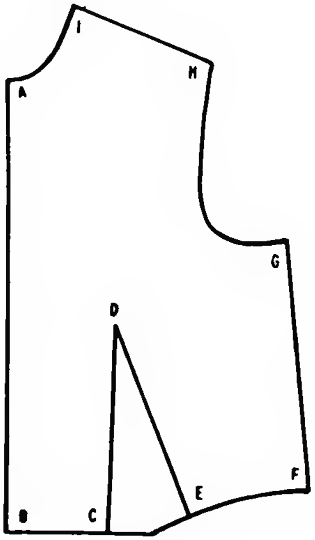


Figure 1

THE FRONT FRENCH LINING FOUNDATION PATTERN

Figure 1

This shows the front bodice foundation pattern which has already been made (Chapter Three, Figure 13A). It has been labeled A to I for working purposes.

Figure 2

This shows the front skirt foundation pattern which has already been made (Chapter Four, Figure 12A). It has been labeled J to M for working purposes.

The foundation pattern will be shown both hip length and full length.

1. On the skirt foundation pattern, mark the hip line, N-O, 7 inches below the waistline. (The hip may be lowered to 8 or 9 inches if desired.)

2. Mark point P on the waistline so that line J-P equals line B-C of the front bodice.

3. Mark point Q on the hipline so that line N-Q is ½ inch wider than line J-P.

4. Mark point R on the hemline so that line K-R is ½ inch wider than line N-Q.

5. Join points P, Q, and R.

This is a gore seam line dividing the skirt into center front and side front sections. The line indicated here is a good average line. The center front section must be made slightly wider at the hemline to prevent it appearing narrower when worn. A spread of ½ inch from waist to hip and from hip to

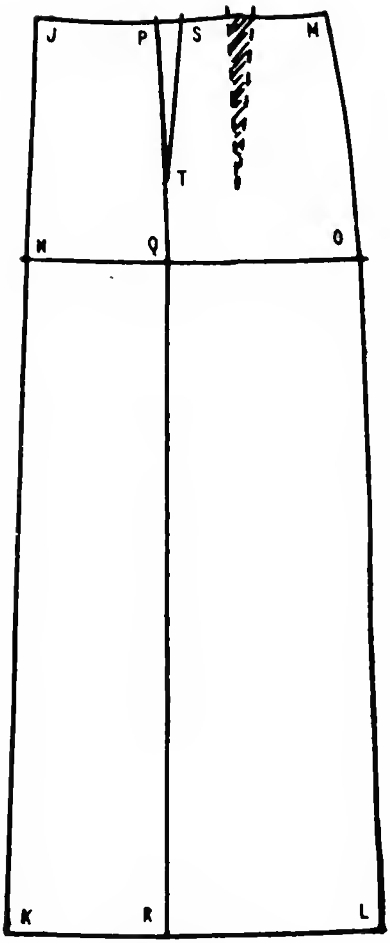


Figure 2

hem is really a minimum. The whole section may, of course, be made wider if desired.

When there is a seam line on the front skirt such as we have here, the dart (indicated by the dotted lines and shadow) is shifted over to the seam so that it will become part of the seam when the two sections are sewed together, and so be invisible.

6. From point P measure off the width of the dart, and mark point S.

7. On line P-Q measure off the length of the dart and mark point T.

Draw a line from point S to point T. The dart is now in its new position. Erase the original dart.

Figure 3

8. Trace the front bodice pattern of Figure 1 on a sheet of paper, marking all the points as indicated.

9. Mark point U in the center of the shoulder, I-H, or any place on the shoulder desired.

Draw a line from point U to point D.

10. Extend the center front line A-B through point B.

Place the center front, J-N, of the skirt on this extended line so that point J meets point B and point P meets point C.

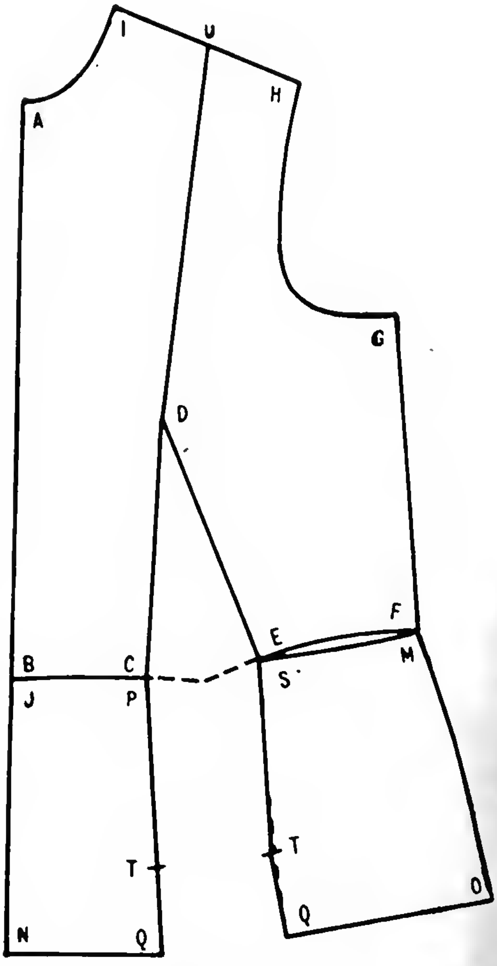


Figure 3

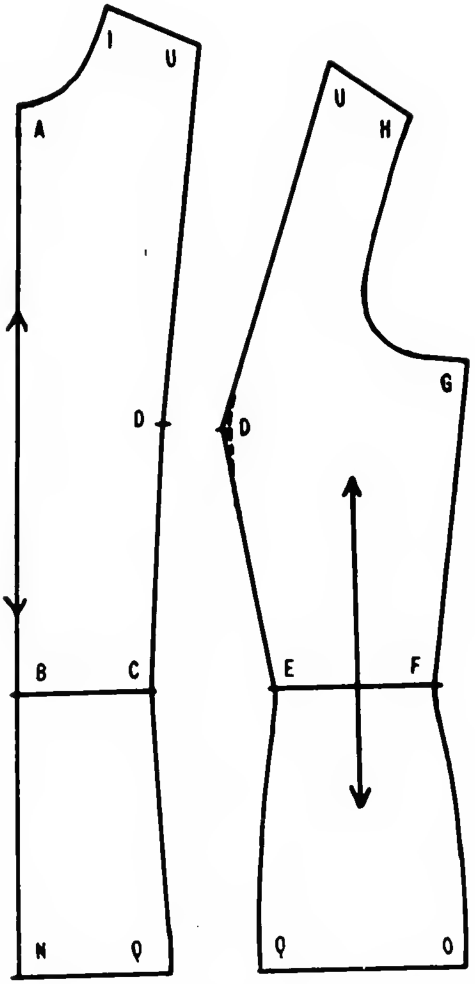


Figure 4

Figure 4

This shows the two sections of the front french lining pattern. The arrows indicate the straight grain lines. The straight grain line on the side front section is usually drawn at right angles to the waistline, E-F.

Figure 5

This shows an alternative way of placing the two sections together so that the dart space is divided between the shoulder and the waist.

With a tracing wheel, trace through section J-P-T-Q-N-J. (For a full length skirt, see Figure 6.)

11. Join the side section of the skirt to the front bodice so that point S meets point E and point M meets point F. With the skirt in this position, trace through section S-M-O-Q-T-S.

Round off the corner at point T.

12. Cut out the entire pattern, cutting it in two on lines U-D-C-Q, and U-D-E-Q.

Round off the corner at point D.

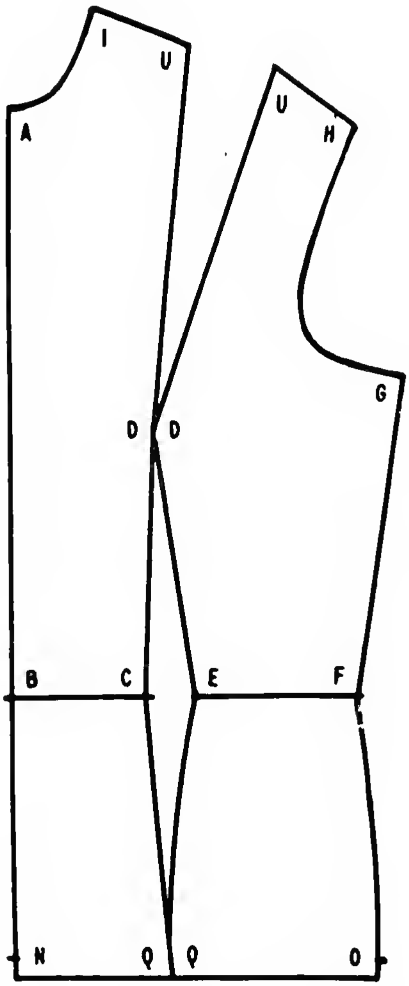


Figure 5

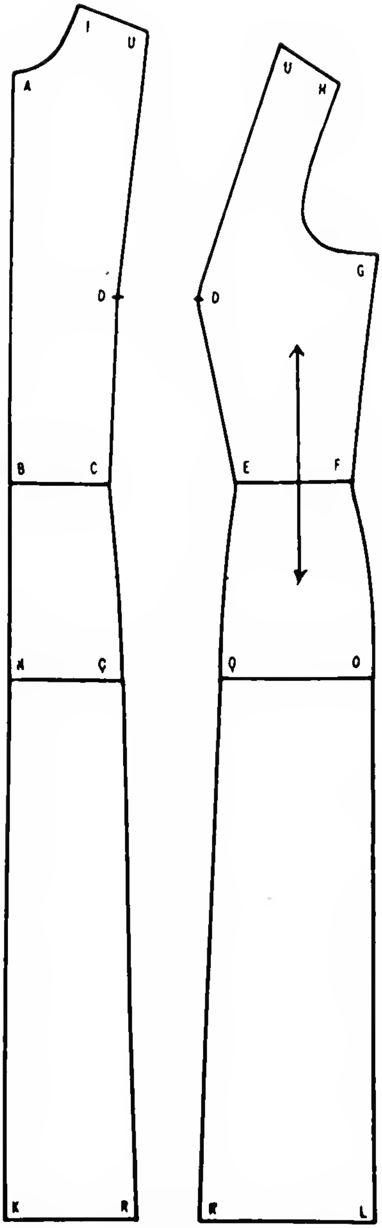


Figure 6

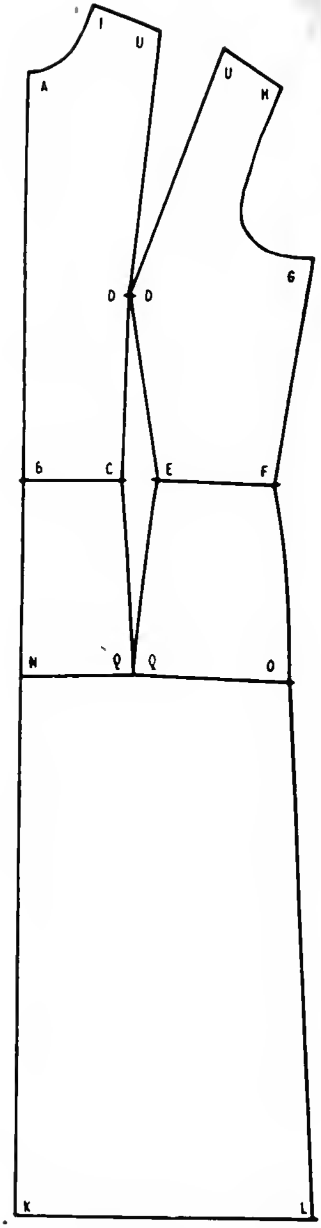


Figure 7

Figure 6
This shows the front sections drawn the full length of the skirt.

Figure 7
If the arrangement of darts shown in Figure 5 is desired, a different method is used in drawing the full length of the skirt.

13. Mark around two sections of the front pattern in the position illustrated in Figure 5. Mark all points.

14. Extend the center front line, A-N, through point N for the length of the skirt. Mark point K.

Line B-N-K should be the same length as the front line, J-N-K, of the skirt in Figure 2.

15. From point K square a line for the hemline of the skirt, making it the same length as the hemline, K-L, in Figure 2.

16. Draw a line from point O to point L. Check the length of the side seam line, F-O-L, making it the same length as the side seam, M-O-L, in Figure 2.

THE BACK FRENCH LINING FOUNDATION PATTERN

Figures 8, 9, 10, and 11 show a similar procedure for the back as for the front. The letters have been kept as nearly alike as possible to make the comparison easier.

Note that in Figure 9 the dart is moved over to the panel line, P-Q, if it is not already there. Point T is marked where the dart meets the panel line.

The entire hip length section of the skirt may be joined at once to the back bodice (Figure 10) so that point J meets point B; point P meets point C; point S meets point E; and point M meets point F.

When the back skirt foundation pattern is joined to the back bodice foundation pattern, the center back line is not straight. It is a shaped line conforming to the back curve of the figure. To make the center back line straight, adjustments have to be made as shown in Figures 12, 13, and 14.

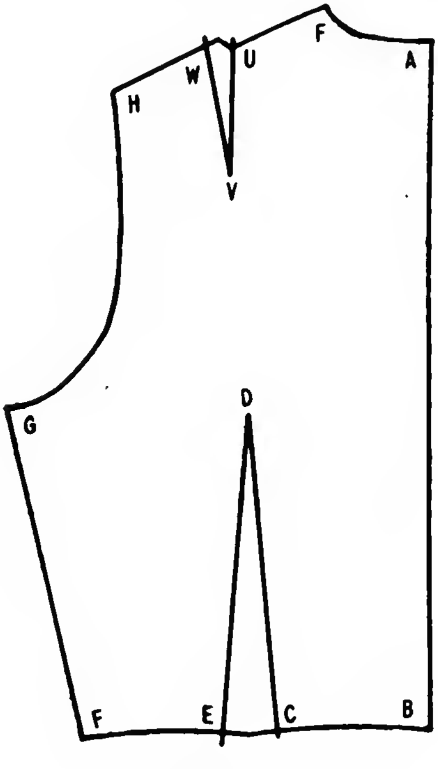


Figure 8

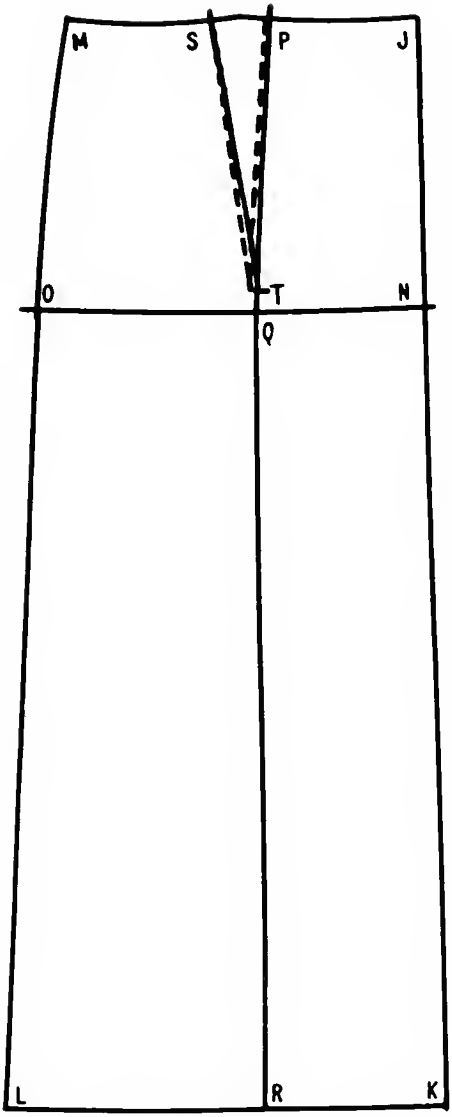


Figure 9

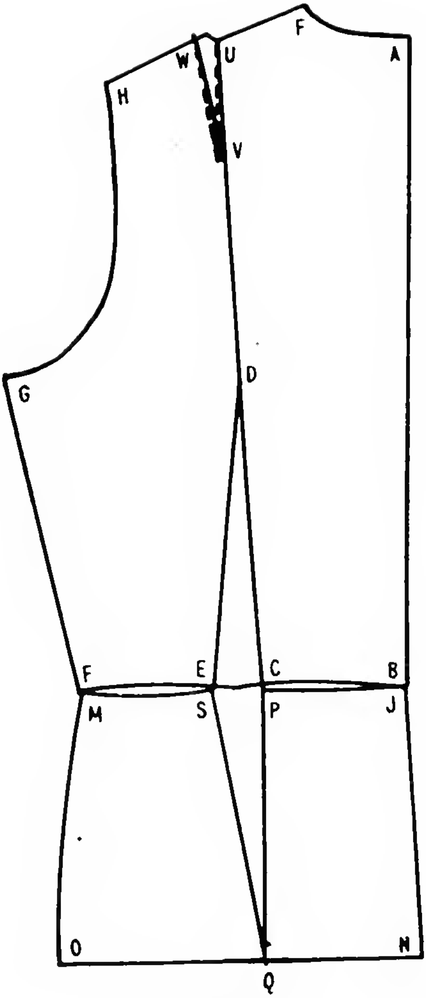


Figure 10

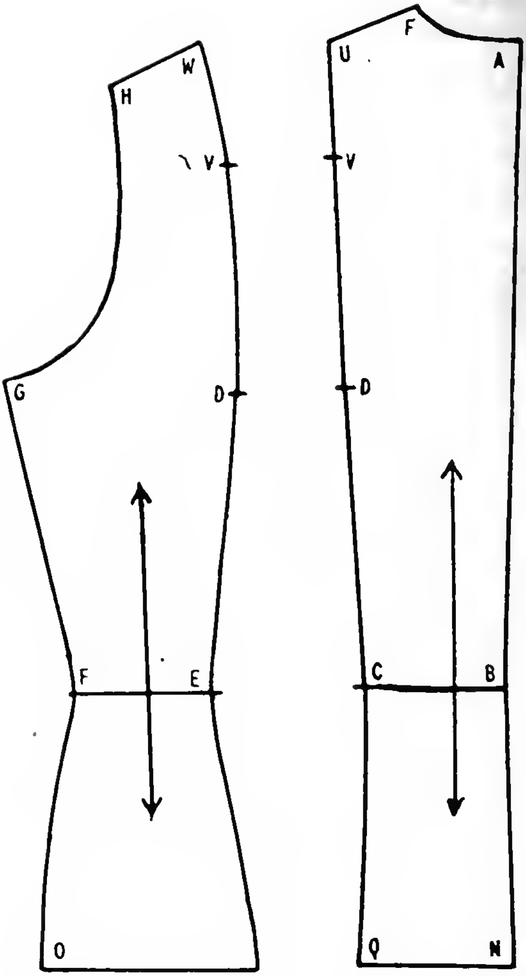


Figure 11

igure 10

17. Draw a line from point U to point D n the back bodice in Figure 10. Redraw the houlder dart, if necessary, so that it meets he panel line.

18. Cut out the entire pattern, cutting it n two on lines U-D-C-Q and W-V-D-E-Q. Round off the corners at points V and D.

igure 11

These are the two sections of the back rench lining pattern. The straight grain ines are drawn at right angles to the waist-ines, E-F and C-B.

Because the center back line, A-B-N, is not a straight line, in this foundation pattern there will have to be a seam down the center back.

Figure 12

This shows how a straight line may be drawn from points A to N allowing the center back to be placed on a fold.

The dotted line V-D′-C′-Q shows the adjustment which must be made for the extra width allowed when the center back is made a straight line.

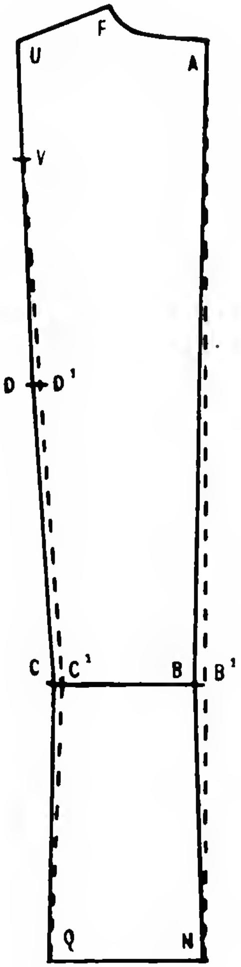


Figure 12

Figure 13

This shows the back sections drawn the full length of the skirt.

The adjustment shown in Figure 12 for making the center back a straight line is continued here into the skirt.

Line A-N-K′ is the center back fold line which goes with the panel line U-V-D′-C′-Q-R′.

Lines A-B-N-K are the center back seam lines which go with the panel line U-V-D-C-Q-R.

Figure 14

This is the same as Figure 10, drawn the full length of the skirt. The back skirt is joined to the back bodice as in Figure 10 and drawn its entire length. No different procedure is necessary as it was for the front.

Since the center back seam line here again is not a straight line, it is necessary, if the pattern is to be placed on a fold, to draw a straight center back line from points A to N, continuing the line as it goes through the skirt.

The back dart may be made a little wider to make up for the increase in width at the waistline (B-B′) as a result. Also, the side

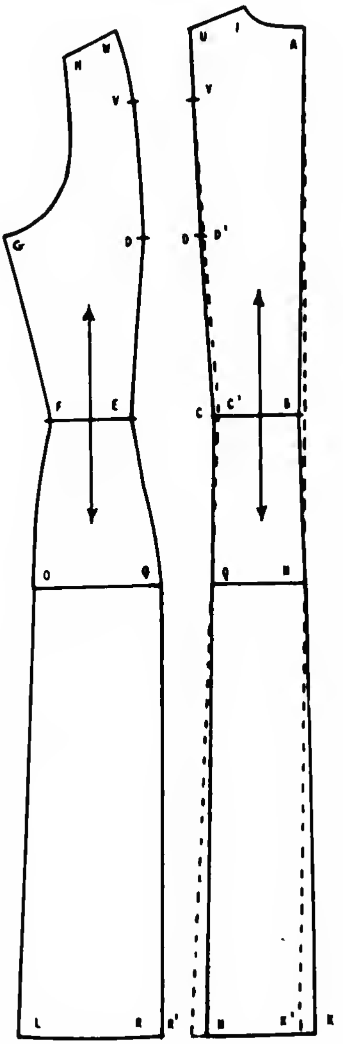


Figure 13

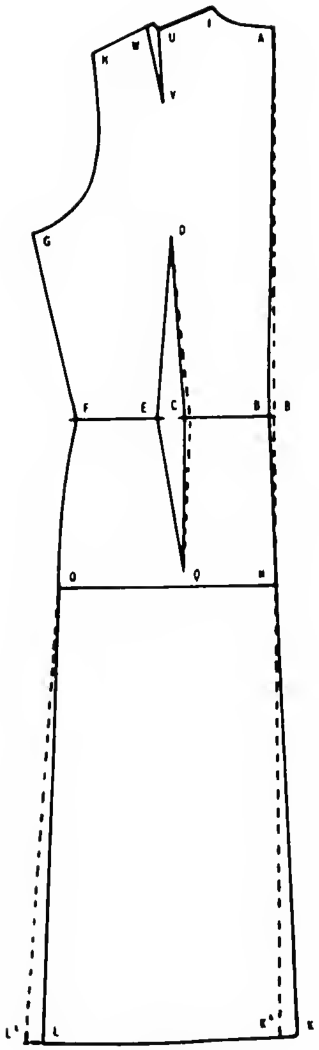


Figure 14

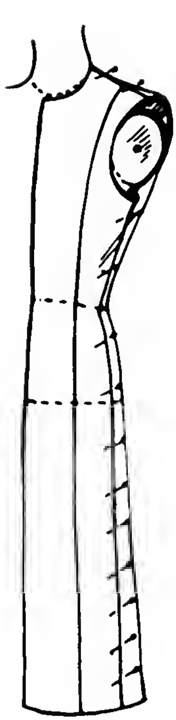


Figure 15

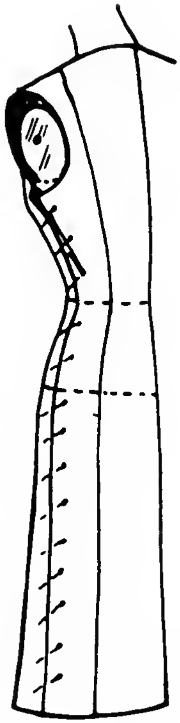


Figure 16

seam line will have to be redrawn (O-L′) to keep the hemline the same width.

The straight center back line, A-K′, goes with the side seam line O-L′. The shaped center back seam line, A-B-K, goes with the side seam line O-L.

Cut all the front and back patterns in fabric, allowing seams all around the patterns. A half front and a half back should be sufficient for fitting. If the bodice patterns were fitted over shoulder pads, see that the pads are pinned in position on the figure before putting the fittings on. Pin the fronts and backs together at the side seams.

Check the fittings very carefully. See that the waistline falls in the proper place, that the fitting falls smoothly, etc.

Do not hesitate to adjust small details of the fitting. Make it as perfect as possible. Correct the paper patterns accordingly.

Remember, these foundation patterns will determine the way all the style patterns made from them will fit.

Figure 15

This shows the front fitting on the dress form.

Figure 16

This shows the back fitting on the dress form.

The front and back bodice and skirt foundation patterns, and the french lining patterns, when properly made and fitted, represent the basis for a comfortable garment, fashionable in silhouette. These plain patterns may be used to create any style of garment from an active sports dress to an evening gown, whether it contains tucks or gathers, pleats or flares, panels, yokes, godets, etc. No matter how many parts the basic pattern is cut into, or how it is ornamented, the whole, when put together again, should have the same fundamentals of comfort and fit and silhouette as the foundation pattern. That is why it is most essential that these basic patterns be made carefully with the "feeling" of the type of garment to be made in mind. They cannot be considered just flat pieces of paper, but molds representing all the curves of the human figure.

VI

SELF-DESIGN

As was stated in the Foreword, self-design, which is basic in the creation of a garment, is basic in the creation of a pattern. All the possible detail in a pattern can be summed up as darts, seams, pleats or tucks, flares, gathers, and godets. A thorough understanding of these principles will enable the patternmaker to fully exploit all the possibilities of his patterns.

The construction of these details is not difficult. They are, as a matter of fact, absurdly simple. Yet, with these very simple things lies the responsibility for the correctness of the entire pattern.

The chapters involving these principles have been placed this early in the book because they are fundamental to every chapter which comes hereafter. A flare in a sleeve is the same as a flare in a collar, or in a skirt, and is constructed in exactly the same manner. Fullness for gathers is obtained by spreading the pattern whether the gathers are at the back waist, a skirt panel, or at the top of a sleeve.

This series of problems then must be approached with the idea that they are fundamental to all the work in patternmaking. If they are not thoroughly understood, no other lesson can really be understood and mastered, for they are all parts of the same thing.

Only pleats, flares, gathers, and godets are treated in this chapter. Darts, which present a whole problem in themselves, have been treated separately in the following chapter. Seams, which are after all nothing but style lines, are not treated separately for they are part of every chapter.

It has been attempted to make the instructions in this chapter as general as possible so that they might cover all situations.

I. PLEATS

A pleat is a fold in the pattern, or fabric. Three types of pleats are recognized, although basically their construction is the same. These are (1) side pleats, (2) box pleats, and (3) inverted pleats.

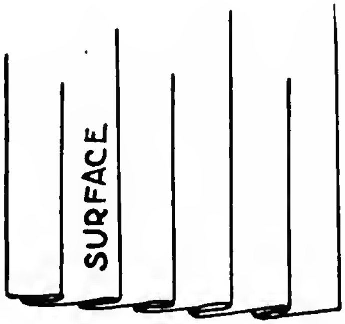


Figure 1

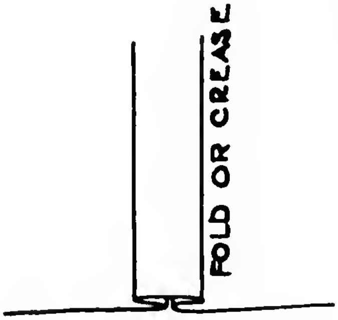


Figure 2

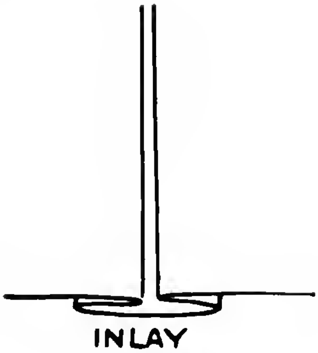


Figure 3

A side pleat is a fold in one direction. See Figure 1. A box pleat consists of two side pleats folded in opposite directions from each other. See Figure 2. An inverted pleat consists of two side pleats folded toward each other. See Figure 3.

There are three terms used in reference to pleats: (1) the surface of the pleat, (2) the fold or crease of the pleat, and (3) the inlay of the pleat.

The surface of the pleat is the width of the pleat, that is, the distance between one pleat and the next. See Figure 1.

The fold or crease of the pleat is the pressed edge of the pleat. See Figure 2.

The inlay of the pleat is the material folded back underneath the surface giving depth to the pleat. The inlay is usually not wider than the surface of the pleat. The amount of material allowed for the inlay is always twice its depth. See Figure 3.

Pleats may be added to any section of the garment, in two ways. They may be added throughout the entire length of the section, or to any part of the length of the section. That is, the inlay of a pleat in a skirt may run from the waistline to the hemline, or it may open only from the hipline to the hemline, or from any other level. In one case, the skirt could be cut all in one piece, including the pleat, without seams, and in the other the skirt would have to be seamed to permit the pleat to start at the desired level. Both types will be illustrated in this chapter. See also the skirts in Chapter Nine.

All the patterns for the pleats are illustrated without reference to any particular part of the garment. The steps illustrated may be used for any section of the garment at all. Note that the sketches giving examples of the pleats show pleats in various parts of the garment.

A. PLEATS MADE WITHOUT SEAMS

Side Pleats

Figure 4

1. Draw a line showing the exact position of the side pleat on whatever section of the

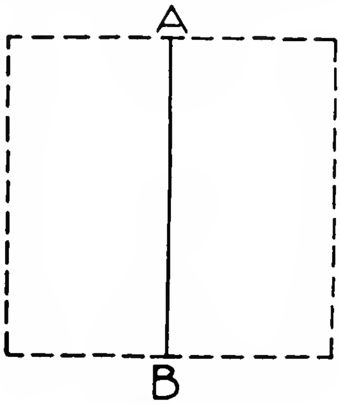


Figure 4

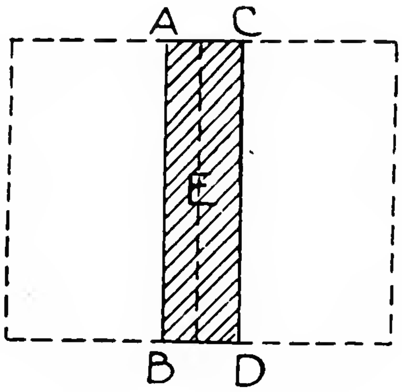


Figure 5

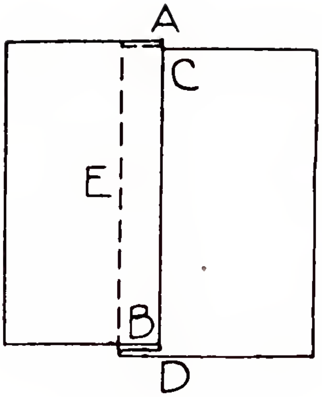


Figure 9

arment the pleat is to be made. Mark oints A and B at the top and bottom of he pleat line.

Note: As many pleats may be made as de-ired, of course, but since the directions are xactly the same for each side pleat, only ne is illustrated here. It is not necessary hat the pleats be parallel to each other.

2. Cut out the entire section of the pat-ern on which the pleats are to be made.

igure 5

3. On another sheet of paper, trace around ne section just to the pleat line, A-B, and op. Remove the section from the paper.

4. Draw a line from point A to point B.

5. From the line A-B, measure off twice ne depth of the pleat, or the inlay of the leat. Draw a line parallel to line A-B. ark points C and D.

Note: The dotted line E represents the enter of the inlay of the pleat.

igure 6

6. Fold the paper so that line A-B rests n line C-D. Crease the fold firmly.

7. Lay the section of the pattern back on ne draft so that line A-B of the section ests exactly on line A-B of the draft. Trace round the rest of the section, thus com-leting the draft.

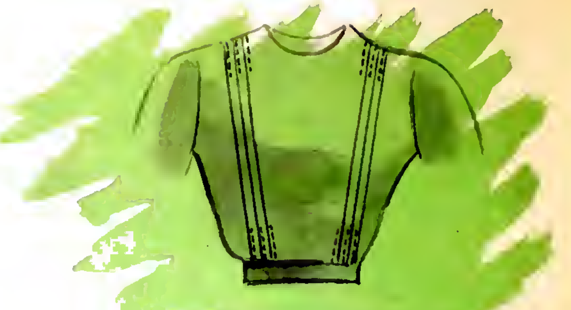


Figure 10

Note: If more than one pleat is to be constructed, when the section of the pattern is laid back on the draft so that both lines A-B meet, trace around the section to the next pleat, and stop. Measure the inlay of the pleat again, fold the second pleat in position, place the section back on the paper, and trace around to the next pleat. Repeat for as many pleats as desired.

8. Cut out the section with the pleats folded, and then open the section out flat. It will look like Figure 5.

Figure 7

This shows side pleats in a blouse. They may be used, of course, in any section of

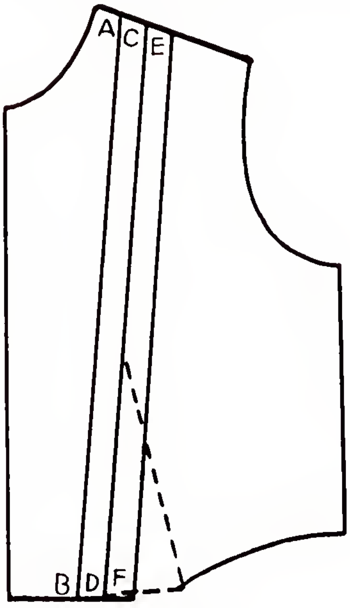


Figure 11

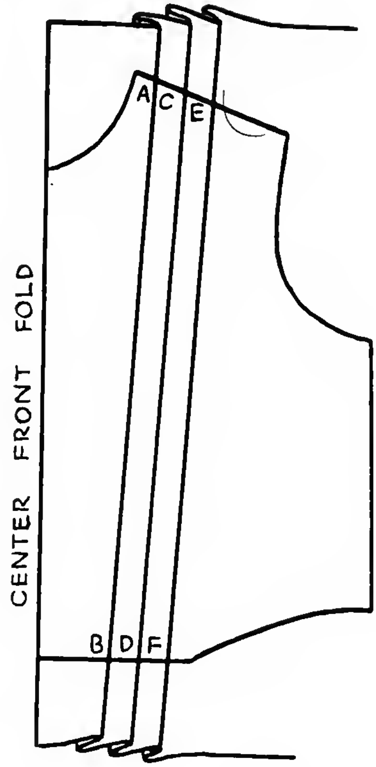


Figure 9

the garment. In Figure 7 they have been stitched a short distance at both ends to hold them in place.

Figures 8, 9, and 10

These illustrate the making of the pleats in Figure 7.

Box Pleats

Figure 11

1. Draw lines showing the exact position and width of the box pleat on whatever section of the garment the pleat is to be made. Mark points A, B, C, and D, as illustrated.

2. Cut out the entire section of the pattern on which the pleat is to be made.

Figure 12

3. On another sheet of paper, trace around the section just to the pleat line,

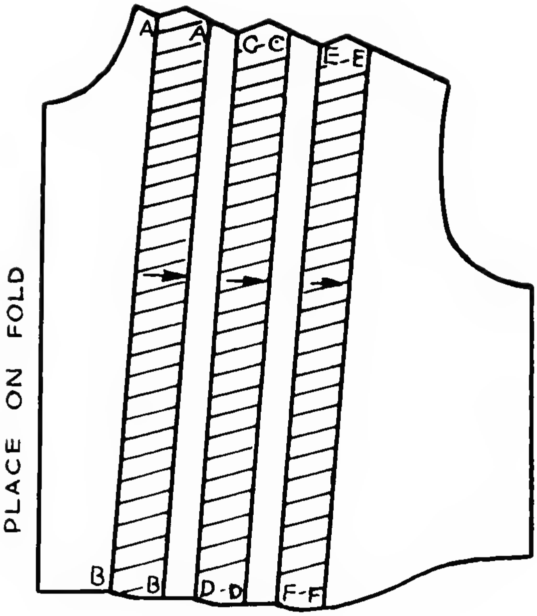


Figure 10

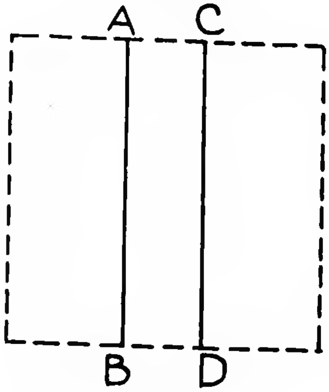


Figure 11

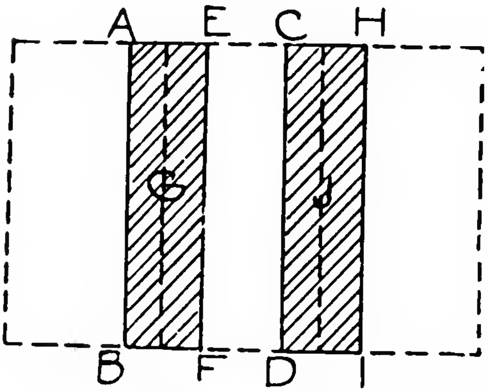


Figure 12

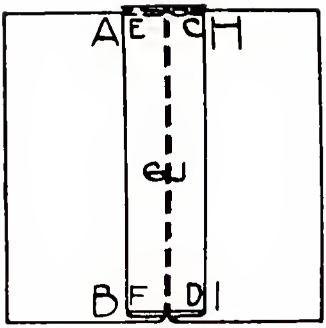


Figure 13

-B, and stop. Remove the section from the per.

4. Draw a line from point A to point B.

5. Measure off the inlay of the pleat, as escribed above for the side pleat, and draw ne E-F.

Note: The dotted line G represents the nter of the inlay of the pleat.

6. Fold the paper so that line E-F rests on ne A-B. Crease the fold firmly.

7. Lay the section of the pattern back on e draft so that line A-B of the section sts exactly on line E-F of the draft.

8. Trace around the section to line C-D, d stop.

9. Measure off the inlay of the second eat, and draw line H-I.

Note: The dotted line J represents the nter of the inlay of the pleat.

10. Fold the paper so that line C-D rests n line H-I. Crease the paper firmly.

11. Lay the section of the pattern back on e draft so that line A-B of the section rests actly on line E-F and line C-D rests ex-
tly on line C-D.

12. Trace around the rest of the section, us completing the draft.

igure 13

This shows the box pleat folded into posi-
on.

13. Cut out the section with the pleats lded, and then open the section out flat. igure 12 is the way the finished pattern will ok.

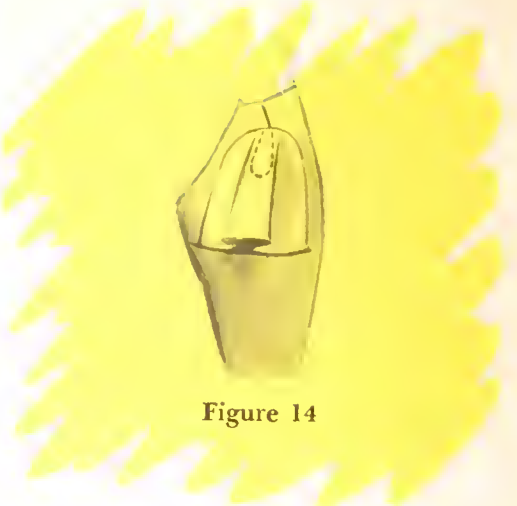


Figure 14

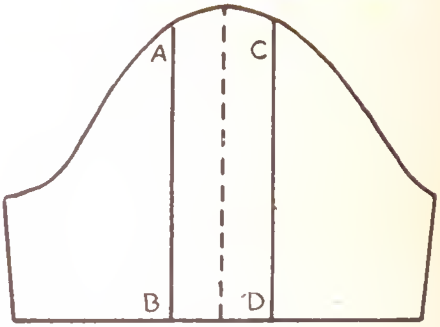


Figure 15

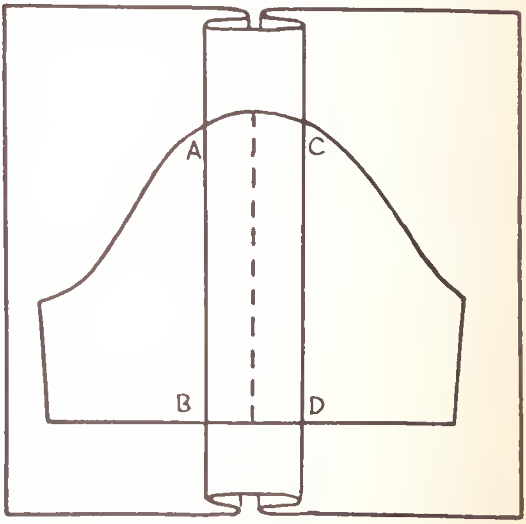


Figure 16

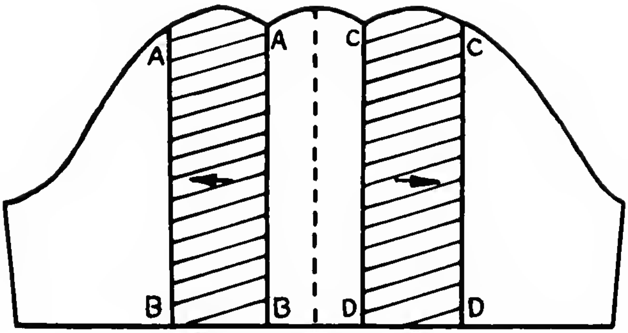


Figure 17

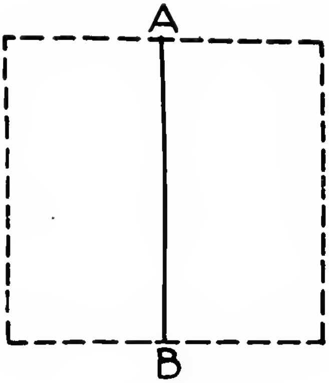


Figure 18

Figure 14

This shows a box pleat in a sleeve.

Figures 15, 16 and 17

These figures show construction of the box pleat in the sleeve, following the instructions given above.

Inverted Pleats

Figure 18

1. Draw lines showing the exact position of the inverted pleat on whatever section of the garment the pleat is to be made. Mark points A and B as illustrated.
2. Cut out the entire section of the pattern on which the pleat is to be made.

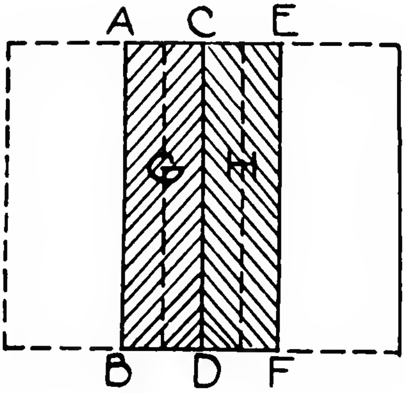


Figure 19

Figure 19

3. On another sheet of paper, trace around the section just to the pleat line, A-B, and stop. Remove the section from the paper.
4. Draw a line from point A to point B.
5. Measure off twice the depth, or inlay, of the pleat, and draw line C-D.
6. From line C-D, measure off the inlay of the pleat again, and draw line E-F.

Note: The dotted lines G and H represent the centers of each half of the inlay of the pleat.

7. Fold the paper so that line A-B rests on line C-D. Crease firmly.
8. Fold the paper so that line E-F rests on line C-D. Crease firmly.

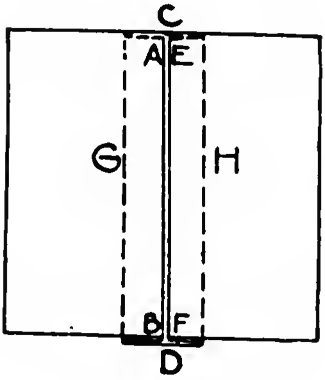


Figure 20

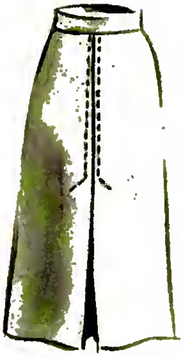


Figure 21

9. Lay the section of the pattern back on the draft so that line A-B of the section rests exactly on line A-B of the draft.

10. Trace around the rest of the section, thus completing the draft.

Figure 20

This shows the inverted pleat folded into position.

11. Cut out the section with pleats folded, and then open the section out flat.

Figure 19 is the way the finished pattern will look.

Figure 21

This shows an inverted pleat in the center front of a skirt.

Figures 22 and 23

These figures show the construction of the inverted pleat in Figure 21. Only half the pleat is made since the center front of the skirt is placed on a fold and a whole pattern is cut out.

B. PLEATS MADE WITH SEAMS

Side Pleats

Figure 24

This shows the same diagram as Figure 4, separated into the two parts made by the pleat line A-B.

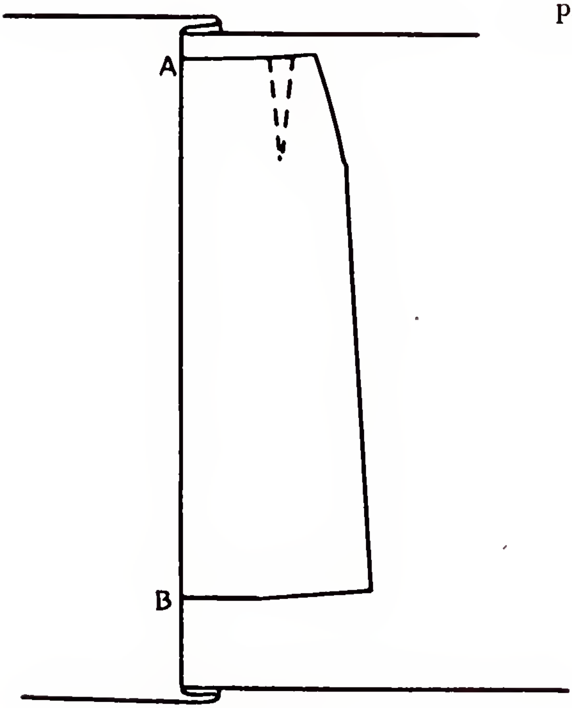


Figure 22

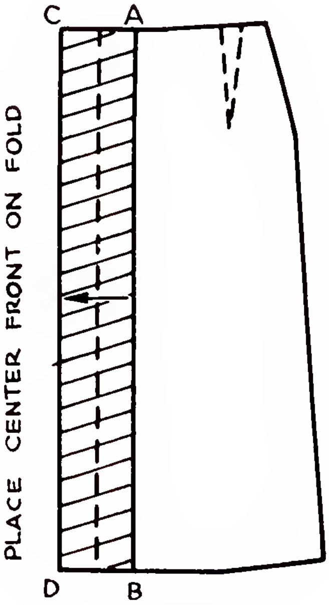


Figure 23

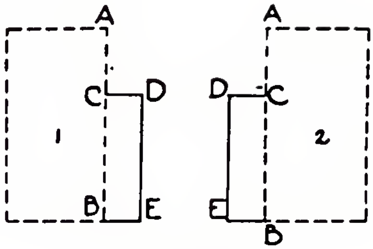


Figure 24

Each section has been traced separately on another sheet of paper, and the same size pleat, C-D-E-B, added to each section. When sections 1 and 2 sew together on line A-C-D-E-B, a side pleat will result.

Figure 25
This shows the side pleat in a sleeve.

Figures 26 and 27
This shows the construction of the pleated sleeve in Figure 25.

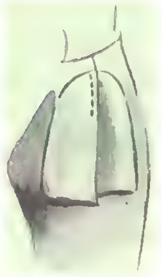


Figure 25

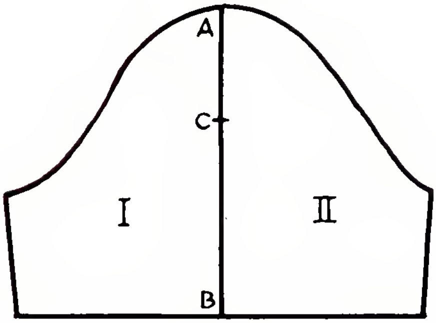


Figure 26

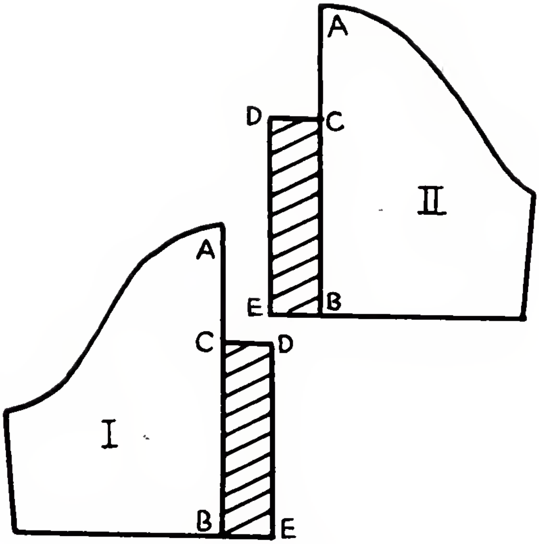


Figure 27

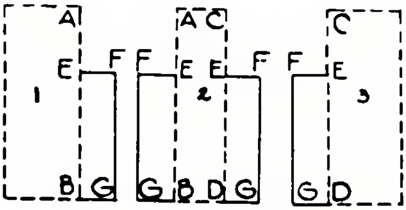


Figure 28

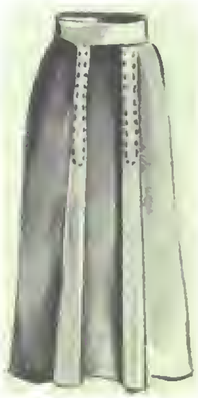


Figure 29

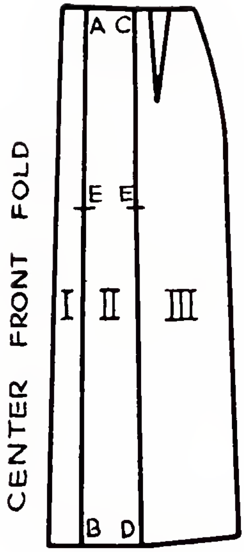


Figure 30

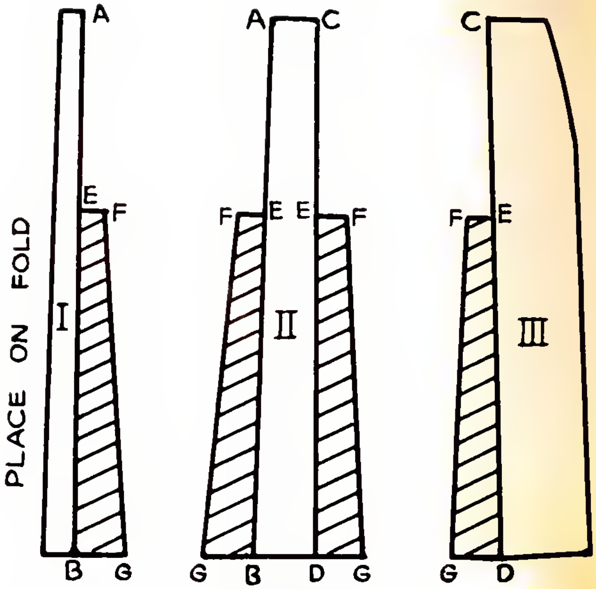


Figure 31

Note: When the pleat goes through only part of the section of the garment, the seam top stitching must be carried at an angle over the top of the pleat to hold it in place.

Box Pleats

Figure 28

This is the same diagram as Figure 8, separated into its three sections made by the pleat lines A-B and C-D.

Each section has been traced separately on another sheet of paper, and the same size pleat, E-F-G-B, added to each section. When sections 1, 2, and 3 are sewn together, one box pleat results.

Figure 29

This shows two box pleats in a skirt.

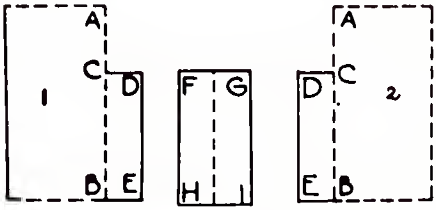


Figure 32

Figures 30 and 31

These figures show the construction of the pleated skirt in Figure 29. See also the material on skirts in Chapter Nine.

Inverted Pleats

Figure 32

Figure 32 is the same diagram as Figure 18, separated into two parts made by the pleat line, A-B.

Each section has been traced separately on another sheet of paper, and the same size pleat, C-D-E-B, added to each section.

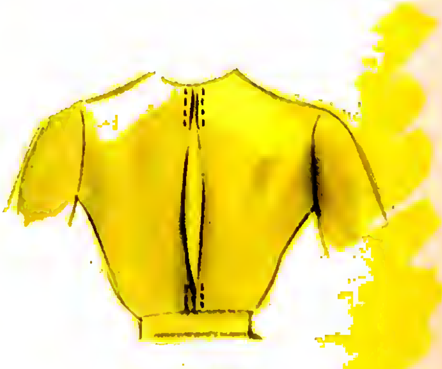


Figure 33

The back of the inlay of the pleat must then be drawn as a separate section. Section F-G-H-I is the same length, but twice the width of pleat C-D-E-B.

Line D-E of section 1 sews to line F-H; line D-E of section 2 sews to line G-I; line A-C of section 1 sews to line A-C of section 2, making an inverted pleat.

Note: Any side pleat can be made an inverted pleat by the insertion of this back inlay section. A separate section is necessary, instead of adding a double width pleat to each section, so that the seams joining the sections will be hidden in the folds of the pleat.

Figure 33

This shows an inverted pleat in a back bodice.

Figures 34 and 35

This shows the construction of the pleated bodice in Figure 33. Two back patterns must be cut and one inlay (F-G-I-H) to make the entire back.

II. FLARES

A flare is additional width or fullness added to a garment. There are two types of flares recognized: (1) seam flares, so called when the additional width is added to a seam, and (2) circular flares, made by slashing and spreading that part of the pattern requiring the flare.

The seam flare can be made to fall from any level on the seam line, and can be made any size at all. It is very easily controlled.

The circular flare, which has no seams except those required by the limitations of the width of the fabric, is much less easily controlled.

The seam flare consists of two types of flares: (1) the even seam flare, which hangs balanced evenly on each side of the seam line, and (2) the uneven seam flare, which rolls to one side. The uneven seam flare at times looks like an unpressed pleat.

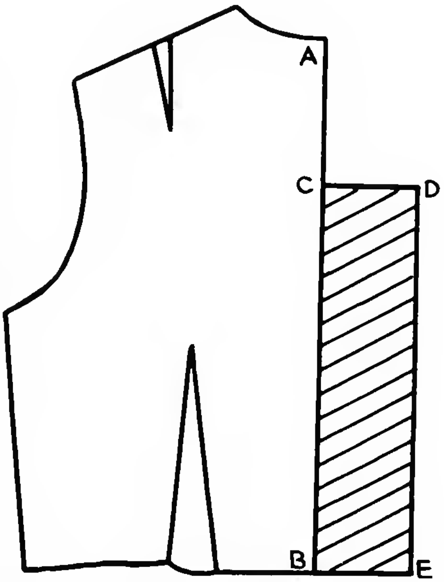


Figure 34

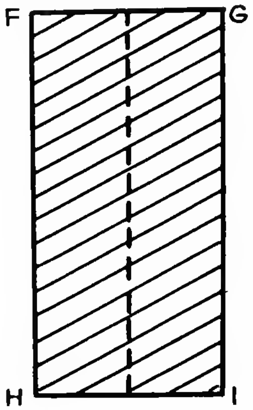


Figure 35

The circular flare consists of two types of flares as well: (1) the set circular flare in which each flare remains fixed in position, and (2) the uniform circular flare, in which the flare is distributed evenly throughout the flared section of the garment.

All the patterns for the flares are illustrated without reference to any particular

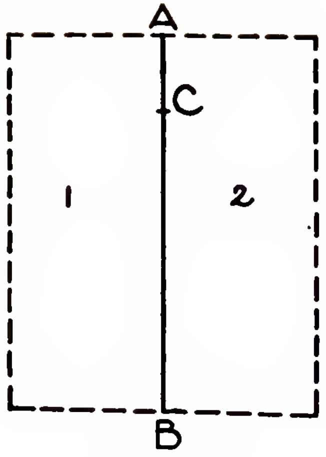


Figure 36

part of the garment. The steps shown may be used for any section of the garment at all. Note that the small sketches, giving examples of the flares, show flares in various parts of the garment.

A. SEAM FLARES

Figure 36

1. Draw a line showing the exact position of the seam flare on whatever section of the garment the flare is to be made. Mark points A and B as illustrated.

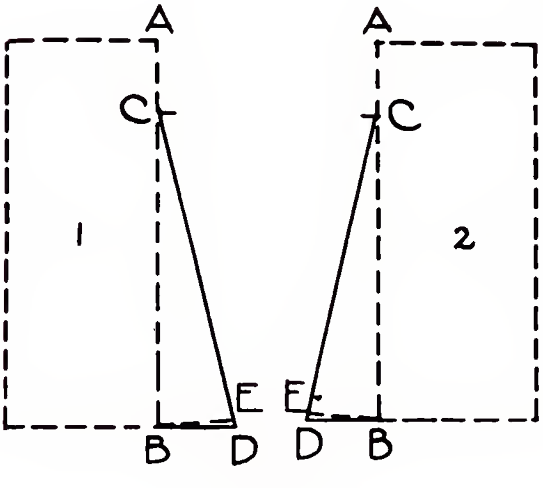


Figure 37

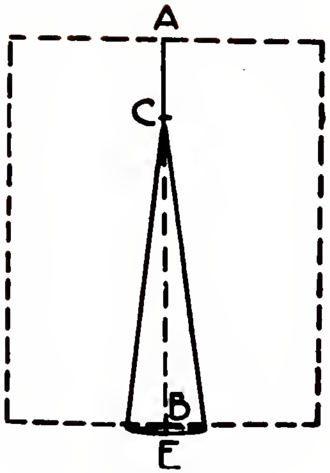


Figure 38

Note: As many seams may be drawn as desired, but since the directions are exactly the same for each seam flare, only one seam flare is illustrated.

2. Mark point C on line A-B, wherever the flare is to begin.

Note: A seam flare may start any place on a seam line.

3. Cut out the entire section of the pattern in which the flare is to be made. Cut the section in two on the seam line, A-B, and separate the pieces.

4. Trace each piece separately on another sheet of paper. Mark points A, B, and C on each piece.

Figure 39

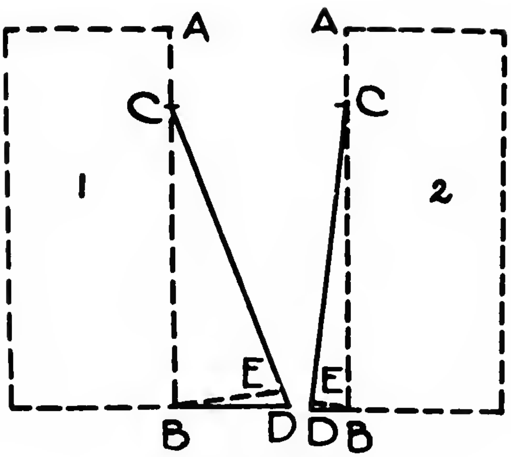


Figure 40

The Even Seam Flare

Figure 37

5. Extend the bottom line of section 1 through point B, for a short distance.

6. From point B on the extended line, measure off the width desired for the flare, and mark point D. Draw a line from point C to point D.

7. From point C on line C-D, measure off the same length as line C-B, and mark point E. Draw a line from point E to point B.

8. Round off the corner at point C.

Note: Follow the same instructions as above for the flare for section 2. Make the flare exactly the same size.

9. Cut out each of the sections on lines A-C-E-B back to A.

Note: If these sections are actually part of a finished pattern, seam allowances should be added before cutting, and notches cut at points C.

Figure 38

This shows the finished appearance of the even seam flare when the sections are sewed together.

Figure 39

This shows two even seam flares in a skirt. See also Figures 4A and 4B in Chapter Nine for further details of construction.

The Uneven Seam Flare

Figure 40

To make the flare uneven, so that it will roll to one side, more flare is added to one section than the other. The larger flare will roll over on the smaller flare because of its greater width and degree of bias grain. The larger flare should be at least three times as wide as the smaller, if a definite swing is to result.

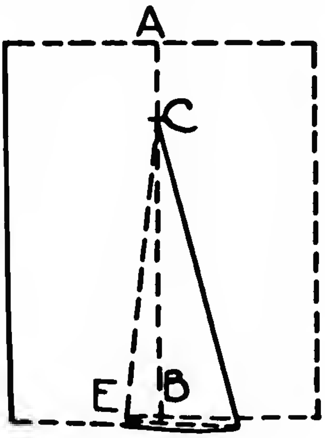


Figure 41

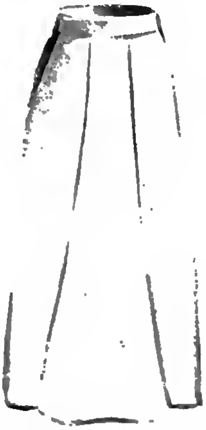


Figure 42

Figure 40 is exactly the same as Figure 37, except that three times as much flare has been added to section 1 as to section 2.

Figure 41

This shows the finished appearance of the uneven seam flare when the sections are sewed together.

Figure 42

This shows two uneven seam flares in the back of a skirt. See also Figures 4C and 4D in Chapter Nine for further details of construction.

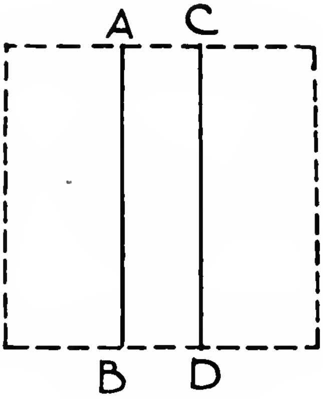


Figure 43

B. CIRCULAR FLARES

Figure 43

1. Draw lines showing the exact position of the flares on whatever section of the garment the flares are to be made. Mark points A, B, C, and D, as illustrated.

Note: As many flares may be made as desired.

2. Cut out the entire section of the garment containing the flares.

3. Cut on each flare line, from the bottom to the top, leaving the sections joined together at the top (points A and C).

Note: In order for each section to lie absolutely flat when spread, which it must do to retain the correct measurement, the pieces must be cut almost all the way through, so that they just barely hang together. Under no circumstances is it possible to slash only part of the way through a section of the garment to make a circular flare, or to add fullness of any kind. The pieces must lie flat when spread.

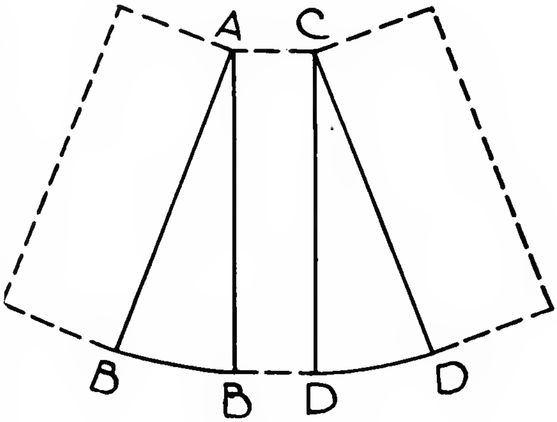


Figure 44

Figure 44

4. On another sheet of paper, spread the sections as far apart as desired for the width of the flares.

5. Trace around the sections in this position. Draw a smoothly curved bottom line connecting the spread pieces.

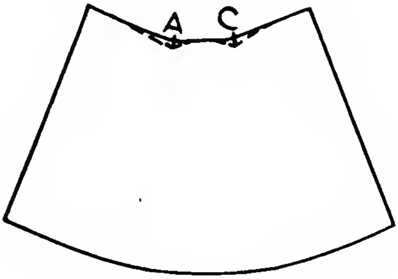


Figure 45

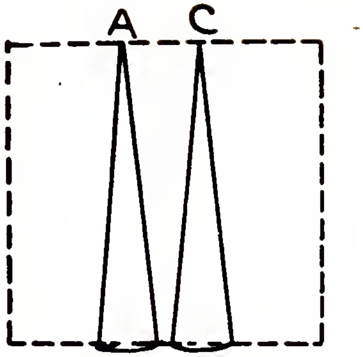


Figure 46

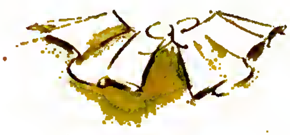


Figure 47

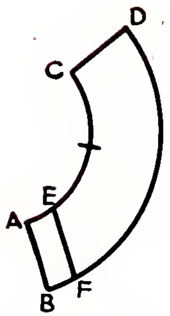


Figure 48

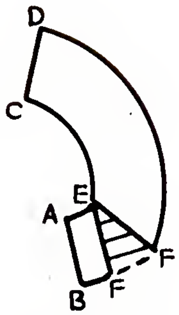


Figure 49

Note: The way the circular flares fall depends entirely upon the shape of the top line of the section.

Set Circular Flares

If the sharp angles at points A and C are allowed to remain just as they are, the flares will fall in position underneath each corner. As the top line of the now circular section is straightened out when sewed to

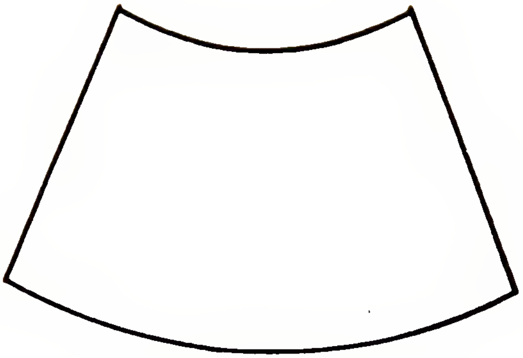


Figure 50

whatever section of the garment it joins, the pull on each of these corners causes the flare to fall into place. To make the flares fall even more sharply into position, the corners may be deepened and emphasized by deliberately cutting them into the section.

Figure 45
The dotted lines in this figure indicate how the corners may be deepened. Set circular flares must not be placed too close together as one flare will pull the other out of position.

Figure 46
This shows the finished appearance of the set circular flares when the section is straightened back to its normal shape.

Figure 47
This shows set circular flares in use on a collar.

Figures 48 and 49
These figures show the construction of the flares in the collar in Figure 47. A-B is the front of the collar and C-D is the back.

Uniform Circular Flares

Figure 50
The flares in Figure 44 can be made into uniform circular flares simply by rounding

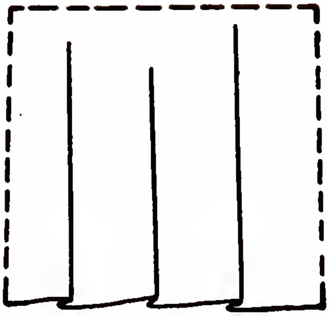


Figure 51

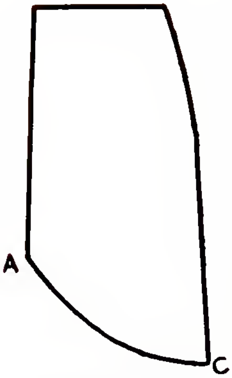


Figure 54A

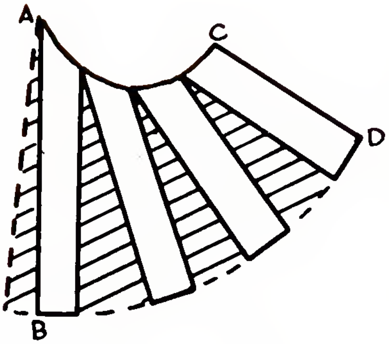


Figure 54B

off the corners at point A and C. A smoothly curved line for the top line of the section will cause the flares to ripple evenly throughout the entire section, since there are no particular corners to direct the position of the flare.

Figure 51

This shows the finished appearance of the uniform circular flares when the section is straightened back to its normal position.

Figure 52

This shows uniform circular flares in the flounce of a skirt.

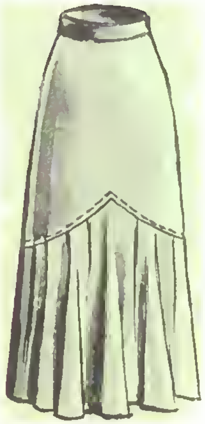


Figure 52

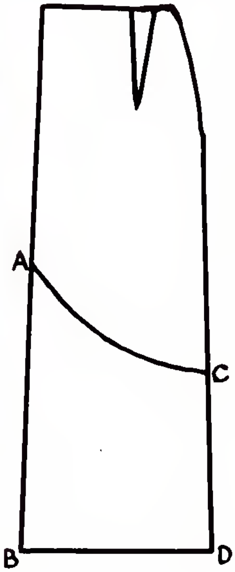


Figure 53

Figures 53 and 54

These figures show the construction of the flounce shown in Figure 52.

Cascade Drapes and Jabots

Since a cascade flare is simply a set circular flare, it is illustrated in this chapter along with the circular flares.

Figure 55

This shows one usual shape of the section cut for a cascade drape. There are many other possible shapes.

Figure 56

The section is then cut and spread as illustrated.

Figure 57

When the now circular section is straightened back to its original shape, the flares will all hang down from each corner, as illustrated.

The cascade drape is usually hung vertically or diagonally on a garment.

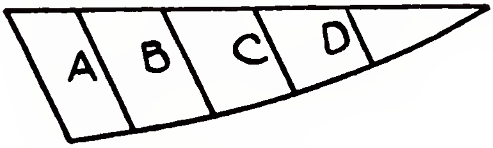


Figure 55

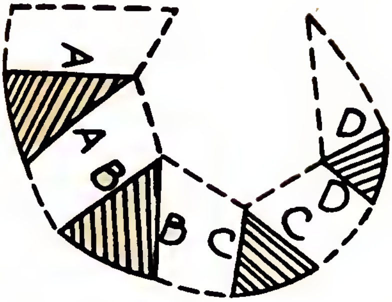


Figure 56

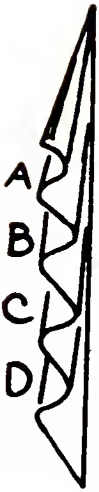


Figure 57

Ruffles

Ruffles may be circular or gathered. A gathered ruffle is simply a straight piece of material which is gathered to its proper size.

A circular ruffle is a flared piece of material. The flares may be made either set or uniform, by cutting and spreading the section for the ruffle in the same manner as for the cascade drape.

Figure 58

This shows a sleeve with a ruffled cuff.

Figures 59 and 60

These show the construction of the ruffle according to the instructions on circular flares.

Figure 61

A circular ruffle may also be cut as a circle. See the section on the Whole Circle Skirt in Chapter Nine. Instead of using the waist measurement to get the radius of the ruffle, use the measurement desired for the length of the ruffle. For example, if a ruffle is to be made 10 inches long, 1/6 of 10 inches would give the radius for the circle.

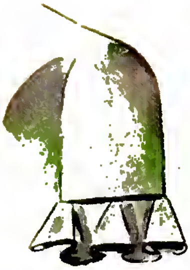


Figure 58

Figure 62

A long circular ruffle may be cut as illustrated. The circle starts at point A, but instead of being completed as a circle, line is dropped below point A to poin as much as desired, depending upon width of the ruffle. The lines are then tinued around parallel to each other, ma the ruffle as long as desired.

In this type of ruffle, the part of the r toward the center of the circle will be fullest, since relatively it is the most circu

III. GATHERS

Gathers, like ruffles, are really ei straight or circular flares. That is, the p to be gathered can be cut into sections wh are then spread parallel to each other, m ing straight gathers, or the sections can spread wider at the bottom than the t making circular gathers.

Figure 63

This shows the section of the garment be gathered with the lines drawn indicat the pieces to be cut and spread.

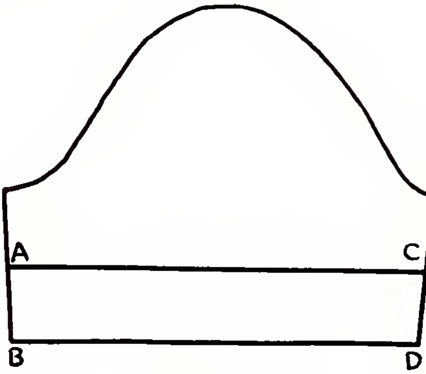


Figure 59

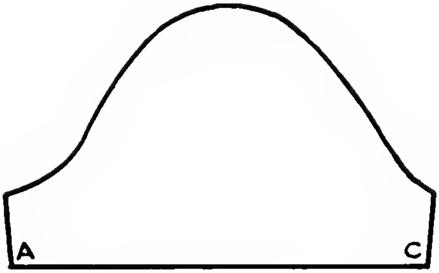


Figure 60A

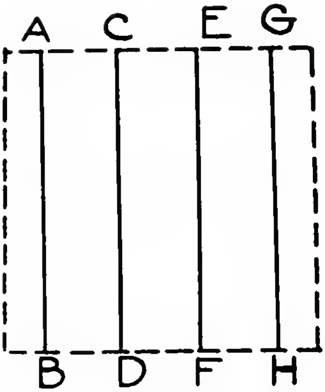


Figure 63

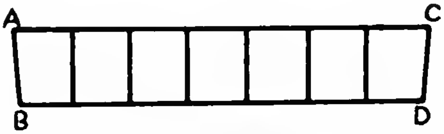


Figure 60B

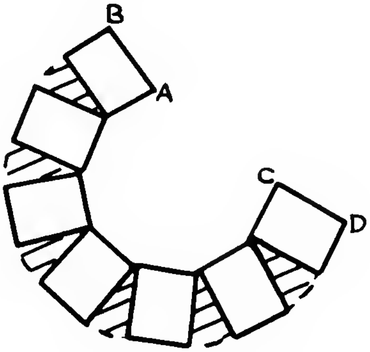


Figure 60C

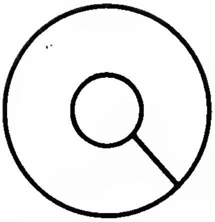


Figure 61

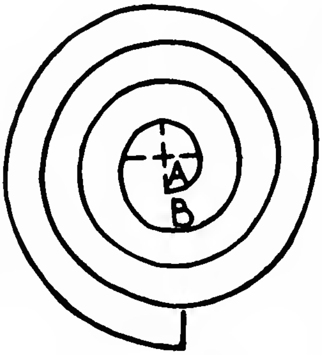


Figure 62

Figure 64

This shows the sections cut and spread wider at the bottom than the top to make *circular gathers.* If the sections had been spread evenly top and bottom the gathers would have been *straight gathers.*

Besides cutting and spreading the sections of Figure 63 to add extra width, there is another way to obtain the same results as Figure 64, without any cutting. Cut out the section illustrated in Figure 63.

1. On another sheet of paper, trace around the section until the first slash, or line A-B. Mark points A and B on the paper.
2. Holding the pencil at point A, swing the section, separating point B of the section from point B on the paper, as much as desired.
3. Place the pencil at point B of the section in its new position, swing the section again, separating point A of the section away from point A on the paper as much as desired.
4. Trace around the section from line A-B (in its new position) to line C-D.
5. Place the pencil at point C, and continue just as from point A in step 2, above.

Note: By this method, when line G-H has been reached and spread, the same results will have been obtained as in Figure 64; that is, the pattern will have been spread as desired without the bother of keeping many small sections spread in the correct

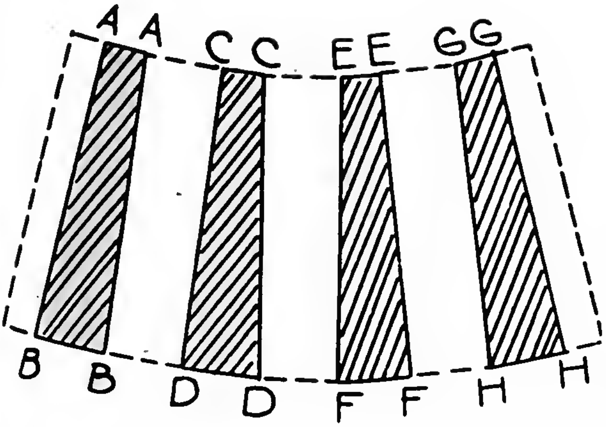


Figure 64

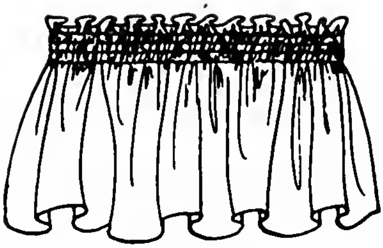


Figure 65

position. This method of spreading a pattern for circular flares is useful even when the flare lines are all kept joined together at the top as in Figure 44.

Figure 65

This shows the finished appearance of the circular gathers.

Figure 66

This shows how circular gathers may be used in the back of a skirt.

IV. GODETS

A godet is a separate section of material set into any part of the garment to give extra width. The godet may be simply (1) a triangle of fabric set into a slash in the garment (an inserted godet), or (2) it may be a section of the garment which has been removed, made larger and then placed back into position (a flared or pleated godet). Although the godets illustrated here are shown in a skirt, the same principles would hold true for any other section of the garment. Godets are set into collars, sleeves, peplums, etc.

Figure 67

This shows half a skirt pattern with a line drawn on it indicating the exact position and length of the godet (line A-B).

Figure 68

This shows the construction of the godet, which can be made any width desired. Lines A-E and A-F must equal line A-B. The triangle A-E-B-F-A is set into line A-B of the skirt, which is slashed to point A.

Figures 69 and 70

Here are two ways the finished godet can appear. In Figure 69, the godet has been pushed inside the slash and creased like a pleat. In Figure 70, it has been allowed to jut out, resembling an even seam flare.

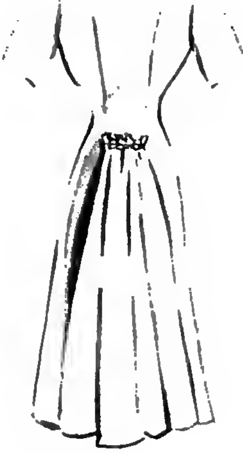


Figure 66

Figure 71

Here a piece (A-B-C-D-E) is cut out of the pattern, the shape of the finished godet, and then cut and spread any amount desired, to make a circular flared godet with either set or uniform flares, according to its construction.

Figures 72 and 73

Here are two ways the finished godet can appear. In Figure 72, the circular flared godet has been allowed to jut out. In Figure 73 the godet has been made with an inverted pleat instead of flares.

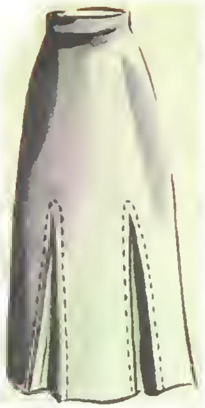


Figure 69

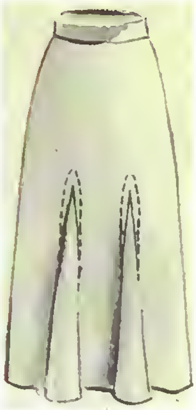


Figure 70

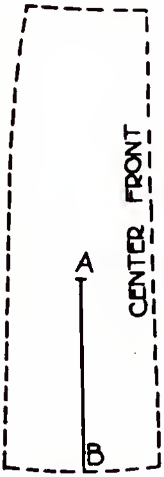


Figure 67

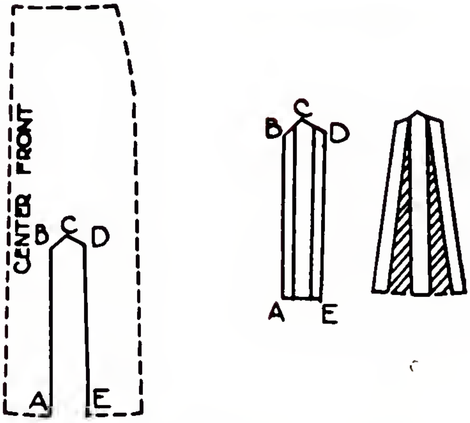


Figure 71

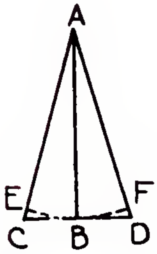


Figure 68

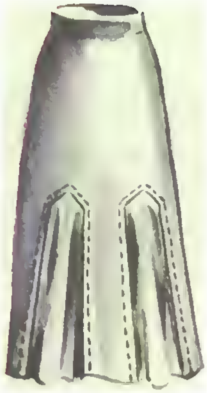


Figure 72

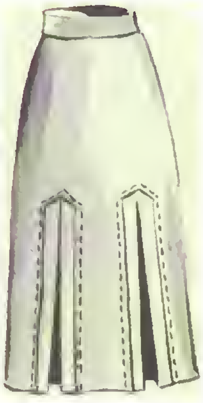


Figure 73

VII

DARTS

A dart is a triangular section removed to reduce the surplus material caused by attempting to cover a round form. Darts are used in garments to secure fit, hang, and balance over the curves of the body.

There are three types of darts in the body of the garment: bust, back waist and shoulder, and hip.

The Bust Dart

The roundness of the bust requires more material than do the flatter areas such as the chest, shoulder, underarm, etc., surrounding it. Try to cover the bust area of the dress form with a piece of cloth. There will be excess folds of material around the bust, starting from nothing at the center of the curve of the bust, becoming deeper as they go further away from the center. The darts remove the excess material from the flatter areas. The material may be drawn smoothly over the bust at all points except one where all the excess material, or dart, will fall. With the bust center as a pivot, the dart may be shifted so that it falls from other positions on the bodice besides that one, such as the shoulder, armhole, etc., but whatever the position, the dart will always fall in the direction of the center of the bust.

To attempt to eliminate the dart at the bust is to attempt to remove everything that goes to secure good line and fit in the bodice of the garment. The inexperienced eye will usually expect a dart in the form of a severe seam line projecting from some point of the front bodice. Very often, however, there will be no signs of such a dart. The fact that the bodice of a garment may show no visible dar does not mean that the dart is really absent If used cleverly, the actual dart need neve be seen as such. It may be introduced int seam lines, it may be tucked, shirred, o pleated, etc. But because it is impossible t make the bodice lie flat on the table, because it presents a rounded shape ready t receive the curves of the figure, the presenc of the dart is indicated.

This chapter illustrates all the principle involved in the use of the bust dart i constructing any possible design on the fron bodice. The reader, after carefully practisin these instructions, should spend some tim examining current fashion models o sketches, looking for the use of the bus dart, and working out the problems.

Back Bodice Darts and Hip Dart

Unlike the bust dart, these darts ar limited in their style use, and have a mor specific function. Since, however, the prir ciples involved in the use of these darts ar similar to those illustrated in the material o the bust darts, the back waist dart and th hip dart need not be discussed separately bu have been included in the chapters on Skirt and Yokes.

The shoulder dart is necessary to preven a lengthwise puckering effect and diagona wrinkles at the armhole and side underarn seam caused by the roundness of the shoulde blade. The dart raises and distributes thi fullness, permitting a smoothly fitted bac armhole and bodice. Chapter Three illu trates the formation of the shoulder dart, and the possibility of its removal to the back neck. See pages 21 and 25. Its use is entirely limited to these two positions, as it has no other function. It may be eased in instead of being stitched as a dart, when the front and back shoulder seams are sewed together.

Since the body tapers in the back from the shoulders to the waistline, a garment made to fit across the broadest part of the back will naturally show a surplus at the waistline. This surplus must be removed in the form of a dart which starts directly below the shoulder blades, and increases in size until it reaches the waistline.

The back waist dart, as well as the bust dart, can be removed in seam lines, used in pleats, tucks, shirrings, etc. Its method of manipulation is similar to that of the bust dart, but again more limited in style. See Chapter Eight for further illustrations of the way the waist dart may be used with yokes.

The back hip is a curve similar to the bust curve in that it causes a surplus of material at the flatter areas surrounding it. A skirt made to fit across the broadest part of the hip will naturally show a surplus at the waistline which must be removed in the form of darts at the back of the skirt and the side seams, starting from nothing at the curve of the hip and becoming deeper as they approach the waistline. The side dart, although generally hidden in the side seam, can easily be seen when an attempt is made to construct a skirt without a side seam. The back hip darts cannot be removed in the side darts. Since the side and back darts take care of two distinct types of curves, such an attempt will result in diagonal wrinkles from the side seam to the center of the hip curve.

The hip dart may be made invisible if the skirt is flared, the dart being used to obtain the flare. The dart may also be removed in seams such as panels, gores, hip yokes, and other style effects. See Chapter Nine on Skirts, and the material on yokes for the use of the darts.

The Basic Positions of the Bust Dart

There are six possible basic bust dart positions on the front bodice: side seam, armhole, shoulder, neck, center front, and waist. This chapter illustrates how the waist dart which was made in the foundation pattern may be shifted to any of the other possible positions of the dart. However, it is not only the waist dart which can be shifted. No matter where the original position of the dart, it can be shifted to any other position on the front bodice.

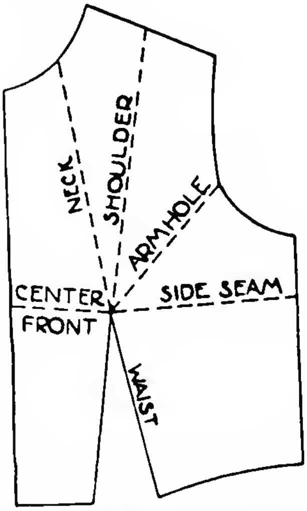


Figure 1

Figure 1

This illustrates the six basic dart positions. These lines may be drawn to any position on the side seam, shoulder, etc. They are not limited to those illustrated.

The method of shifting the dart is the same for all the positions. The dart is closed at the waistline and opened in any other position desired. The explanation for the shift to the side seam will suffice for each of the other four shifts, with a few additional notes. The explanation is therefore made as general as possible.

1. HOW TO SHIFT THE WAIST DART TO THE SIDE SEAM

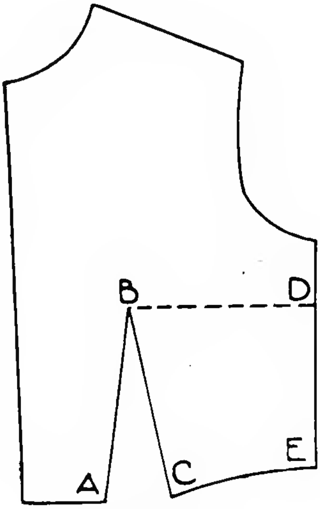


Figure 2

Figure 2

1. Trace the front bodice pattern on a sheet of paper. Mark the dart points A, B, and C, as illustrated.

2. From point B, draw a line to any position on the side seam where the dart is desired, and mark point D. Mark point as illustrated.

Note: Line B-D indicates the new positi in which the dart will fall.

3. Trace through section B-D-E-C-B on another sheet of paper. Correct the trac lines, and cut out the section.

4. Place section B-D-E-C-B back on t draft, in its original position.

Figures 3 and 4

5. Pivoting from point B, shift the secti so that line B-C meets line B-A, closing t waist dart. Trace around the section exac as it falls in its new position.

Note: The dart is now open at the si seam (D-B-D). As it is now, it is simply basic dart. If it is to be used as a style d in the finished pattern, it can and should made shorter, since the softer effect that w result is desirable. The dart should be ma approximately two inches shorter than t basic length but no shorter. Figure 4 sho the finished pattern with the dart open the side seam.

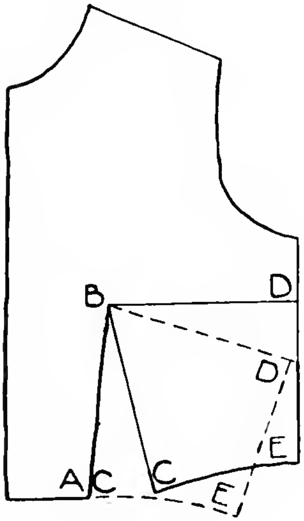


Figure 3

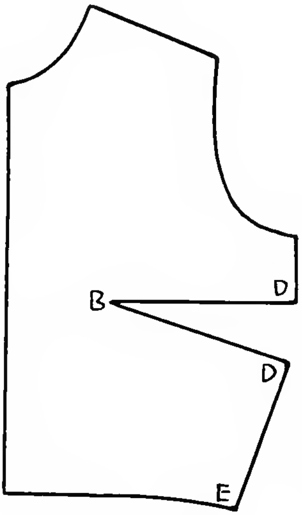


Figure 4

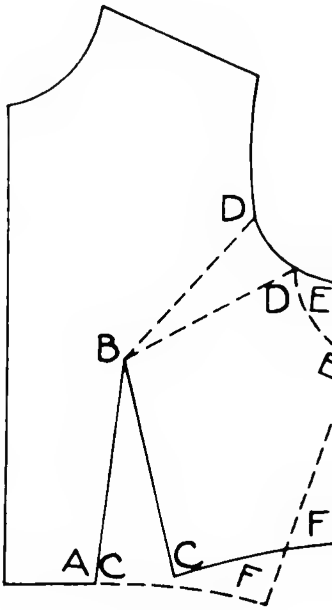


Figure 5

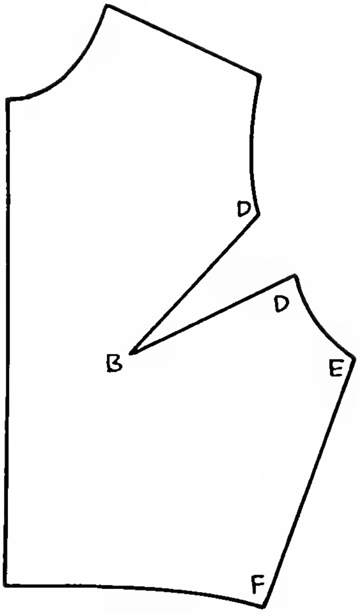


Figure 6

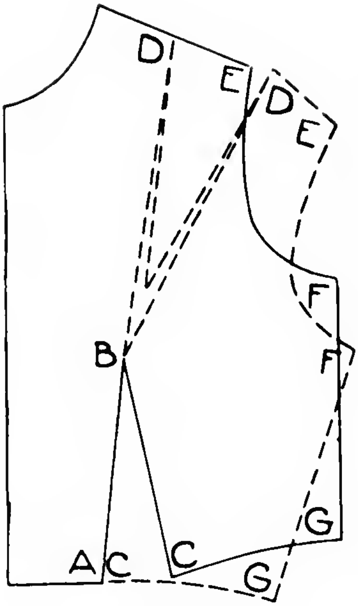


Figure 7

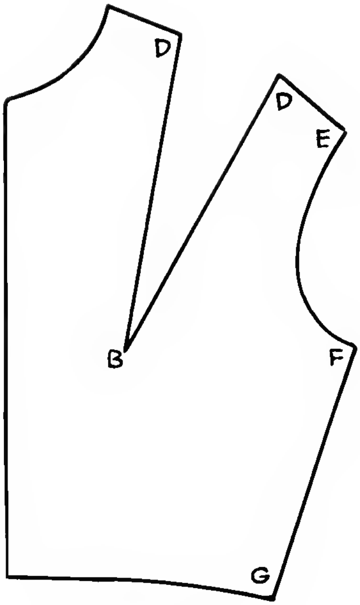


Figure 8

Figures 5 and 6

Here the dart is shifted into its new position at the armhole in the same way described for the shift to the side seam. Section B-D-E-F-C-B is traced through, cut out, placed back on the draft, and pivoted from point B so that line B-C meets line B-A. D-B-D is the new dart. Figure 6 shows the finished pattern with the dart open at the armhole.

Figures 7 and 8

Here the dart is shifted to the shoulder by tracing out and pivoting the section

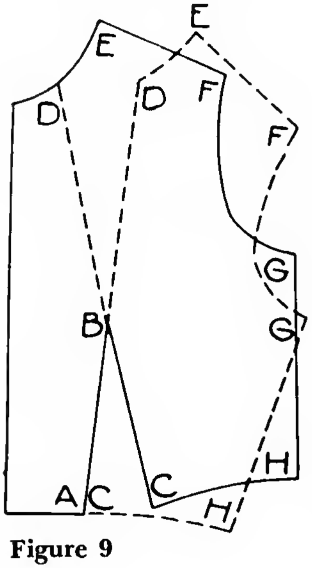


Figure 9

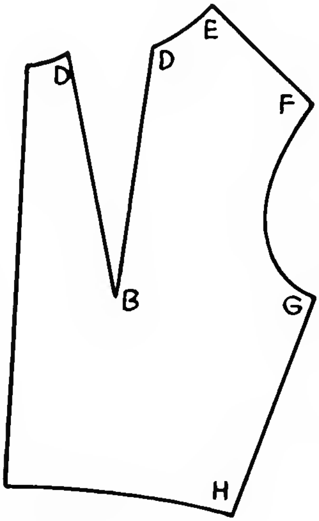


Figure 10

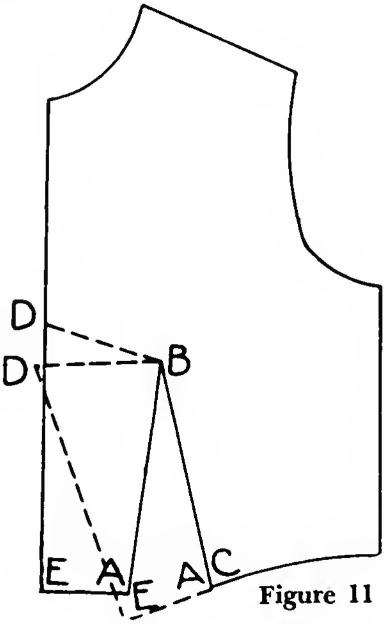


Figure 11

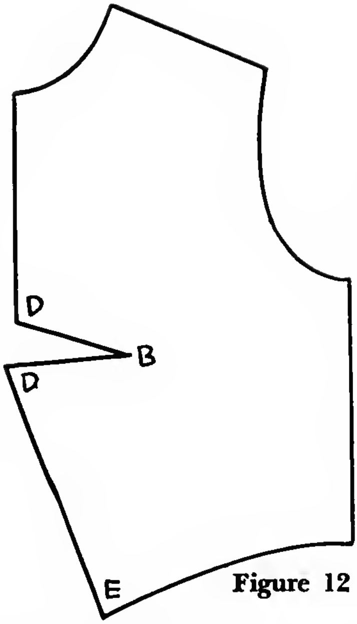


Figure 12

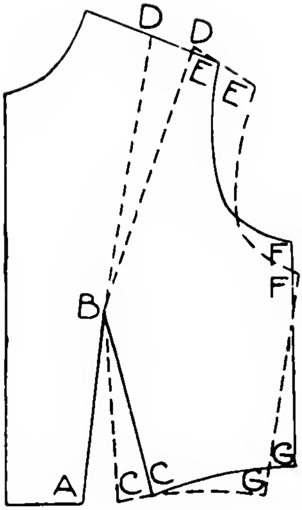


Figure 13A

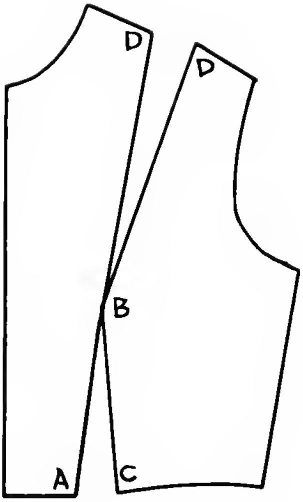


Figure 13B

D-B-C-G-F-E-D. This figure also illustrates how the dart may be made shorter if it is to be used as a style dart. Figure 8 shows the finished pattern with dart shifted to shoulder.

Figures 9 and 10

Here the dart is shifted to the neckline by tracing out and pivoting the section D-B-C-H-G-F-E-D. Figure 10 shows the finished pattern with the dart shifted to the neckline.

Figures 11 and 12

Here the dart is shifted to the center front by tracing out and pivoting the section D-B-A-E-D. Figure 12 shows the finished pattern with the dart shifted to the center front.

Note: It is always simpler to shift the smaller section of the bodice pattern.

Figure 13

The dart may be divided up and shifted into more than one place. In Figures 13A and 13B the dart has been shifted partly to the shoulder and partly to the waistline.

Figure 14

In Figures 14A and 14B the dart has been shifted partly to the neckline and partly to the waistline.

Note: The width the dart will open in its various positions, depends on the distance it falls from the center of the bust (point B). The closer the dart is to the center of the bust, the smaller it will open. The further

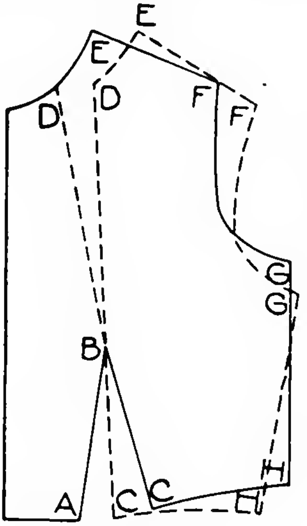


Figure 14A

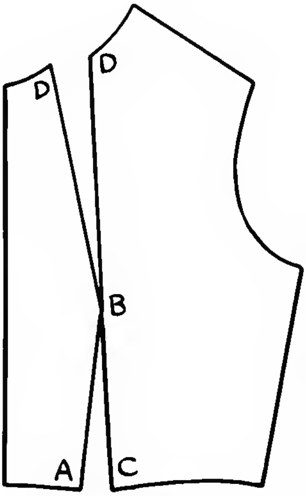


Figure 14B

the dart is from the center of the bust, the wider it will open. Note that the shoulder dart is the widest of them all, and the center front dart the smallest, in the above illustrations.

Cut every one of these patterns with seam allowances in fitting cloth. Pin or baste together. Study the darts. Shift their positions slightly. Pin the fullness of the dart in different ways. Fold it in toward the center. Fold it toward the side seam. Pin it as an inverted pleat. Put a running stitch through it and gather it, etc. Practice working with the basic darts until their use and meaning becomes clear.

The following pages describe in more detail the basic style uses of the dart.

II. HOW TO USE THE BUST DART IN GATHERS

Instead of being stitched as one severe dart, the bust dart opening may be gathered. Additional fullness may be added as well. The illustrations in this section serve to show the principles involved in this use of the dart. Many other style effects may be obtained in this way than those illustrated below.

Figures 11 and 14 above are used to illustrate three possible style effects. Any other figures can be used in the same way. The explanation given below has purposely been made as general as possible, so that it can apply to all similar situations.

It is important to realize that only those gathered effects which fall toward the bust can be made from the bust dart. Any other gathered effects will have to be made as explained in Chapter Six. For example, it would be impossible to use the bust dart to make gathers which run from the base of the neck to the armhole, as those gathers fall nowhere near the bust at all. If the dart were shifted to the base of the neck to make some of the gathers, and then the pattern were slashed and spread from the neck to the armhole to make the remaining gathers, the finished effect would show exactly this. Some of the gathers would fall from the neck to the center of the bust, and others from the neck to the armhole.

Figure 15

A blouse, in which the dart has been converted to center front gathers.

Figure 16

1. Trace the front bodice pattern on a sheet of paper.

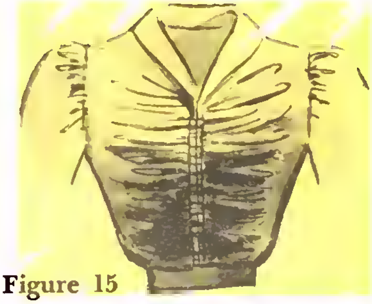


Figure 15

2. Shift the bust dart to any desired position. Here it has been shifted to the center front. Draw a smoothly curved line across the new opening of the dart.

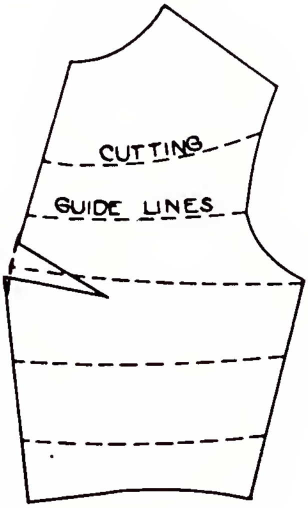


Figure 16

Note: If the dart, when shifted to the position desired for the gathers, does not open enough fullness, additional fullness may be added by slashing and spreading the pattern in the direction the fullness is to go.

3. For additional fullness, draw cutting guide lines *in the same direction the gathers are to fall in the finished garment.*

4. Cut out the entire pattern.

5. Cut to the end of each of the cutting guide lines, leaving them all just barely joined together.

6. On another sheet of paper, spread the sections of the pattern as much as desired.

7. Trace carefully around the spread sections of the pattern.

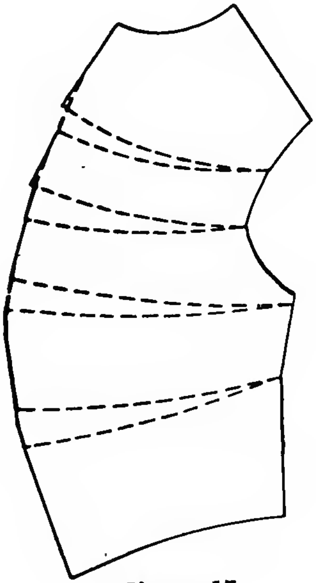


Figure 17

Figure 17

8. Draw a smoothly curved line joining all the sections, as illustrated.

Note: If the pattern is to be used as a cutting guide, seam allowances must be added around the entire pattern (except on a fold line) before it is cut out.

Figure 15 shows how the dart fullness will appear in the finished garment.

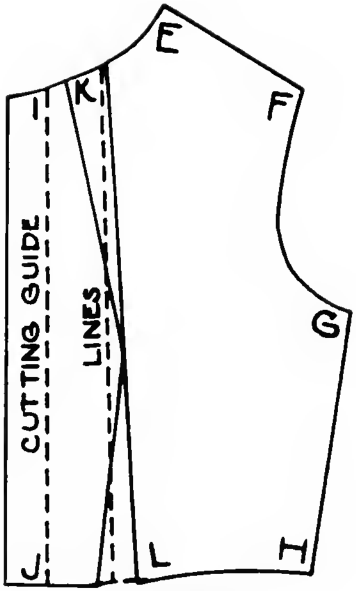


Figure 18

Figure 18

Here, using Figure 14 above, part of the dart has been shifted to the neckline and part has remained at the waistline. If additional fullness is desired at the neckline, but not at the waistline, the pattern must be slashed and spread at the neckline only.

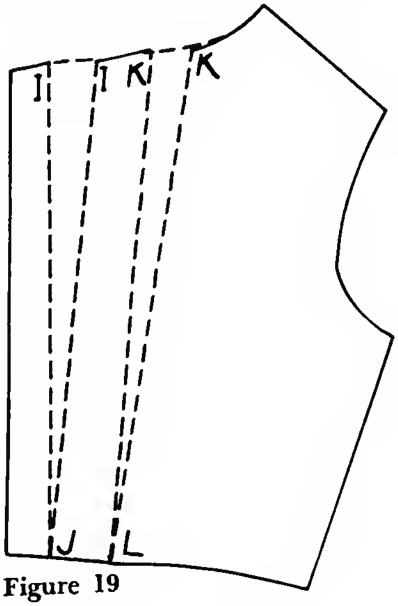


Figure 19

Draw the cutting lines represented by dotted lines in the illustration.

Figure 19

Slash on the cutting guide lines almost through to points J and L. Spread at points I and K, and trace onto another sheet of paper. Draw a smoothly curved line through the new neckline.

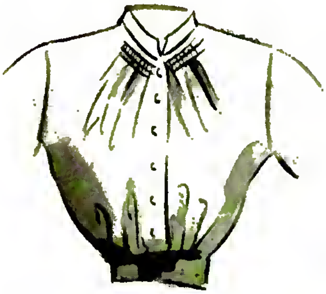


Figure 20

Figure 20

This shows how the dart fullness would appear in a finished garment. The small pleats at the waistline come from that part of the dart which remained at the waistline. (See Figure 18.) The extra fullness has been laid in pleats to make the waistline fit.

Figure 21

This shows how extra fullness may be added to the waistline as well as the neckline, by separating the sections at points J and L as well as at points I and K.

Figure 22

This shows how such fullness would appear in a finished garment.

Figure 23

Here the gathers from the neck spread toward the bust and toward the armhole.

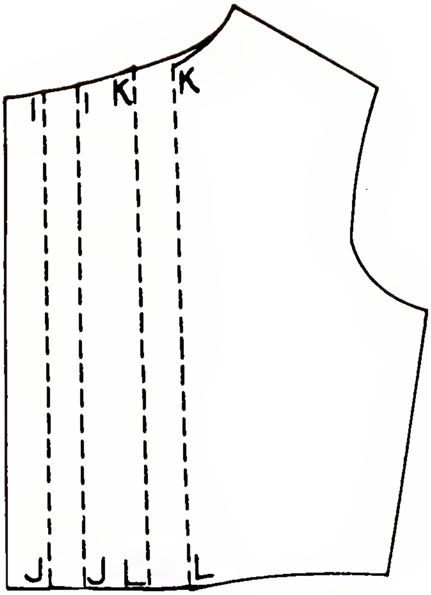


Figure 21

Figure 24

The dart is shifted to the neck, following the instructions under Figure 9, above. The dotted lines, E-F, G-H, and I-J, show the direction in which the additional fullness is to go.

Figure 25

The pattern has been cut and spread for the additional fullness.

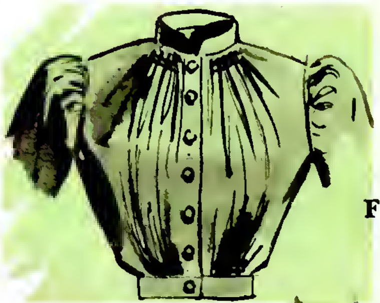


Figure 22

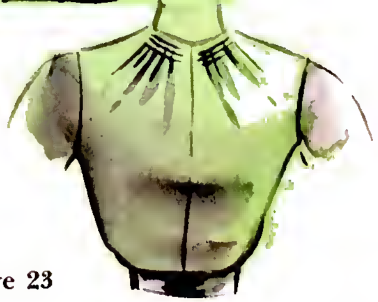


Figure 23

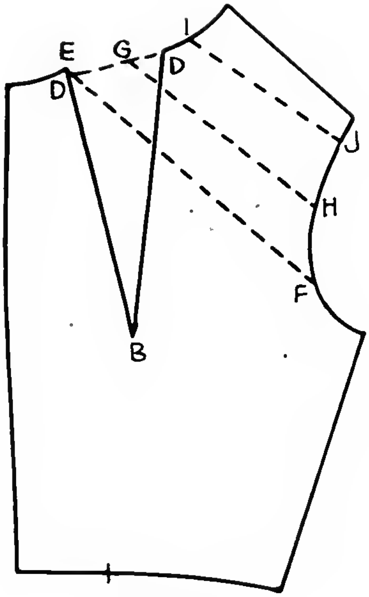


Figure 24

It is important to remember that when the additional width is gathered, the fullness will fall in the same direction that the pattern is slashed. Do not slash the pattern from the neck to the side seam and then expect the fullness to fall softly to the waistline. Slash to the waistline, if that is the way you want the fullness to fall.

In Figure 16, if the cutting guide lines had been drawn toward the shoulder, the fullness when gathered at the center front would have folds running toward the shoulder and disappearing there. This principle holds true no matter what part of the pattern is slashed and spread.

Remember: Shift the dart or part of it to more or less the center of the area where the fullness is desired. If the dart does not open wide enough for sufficient gathers, slash the pattern in the direction the fullness is to fall, and spread the sections as much as desired.

In Figure 19, the shape of the waistline has been altered by the spreading of the pattern. In sewing the waistline of the bodice to the skirt, the waistline will be forced back to its normal shape. This will exert a slight pull forcing the folds caused by the gathers at the neckline to fall toward the waistline.

It is also important that the guide lines be cut close enough to the edge of the pattern so that the pattern sections will lie absolutely flat when spread.

III. HOW TO DIVIDE THE BUST DART INTO SEVERAL DARTS

Instead of being stitched as one severe dart, or gathered, the bust dart width may be divided into several smaller darts, tucks, or pleats. Again, the illustrations in this section serve merely to show the principles involved in this use of the dart. The instructions are made as general as possible so as to cover the many other style effects which may be obtained in this way.

It is important to realize that only those darted effects, or tucks, or pleats, which fall toward the bust can be made from the bust dart. (The bust area on the pattern is usually

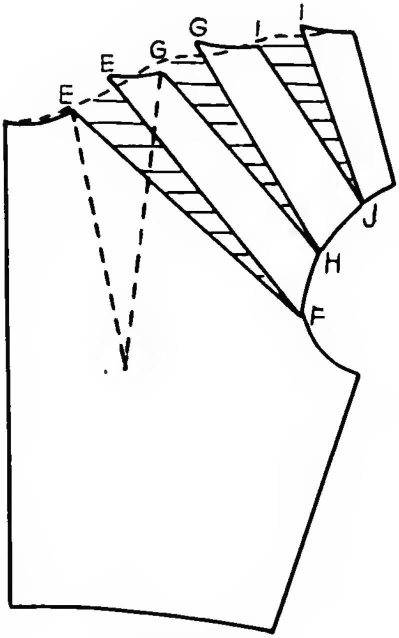


Figure 25

a space of about two inches from the point of the bust dart, forming a circle of which the point of the dart is the center.)

All other effects will have to be made as shown in Chapter Six. For example, it would be impossible to use the bust dart to make tucks which run from the center front of the bodice near the waistline, to the side seam near the waistline, as those tucks would not approach the bust area at all. If a series of darts, or tucks, or pleats are made, some of which fall toward the bust and some do not, only those darts which fall toward the bust will work out satisfactorily from the bust dart. The others would have to be made separately by slashing and spreading the pattern in the direction they are to fall.

Figure 26

A blouse in which the basic dart has been converted to a cluster of shoulder tucks.

Figure 27

1. Trace the front bodice pattern on a sheet of paper. Mark the waist dart points A, B, and C.

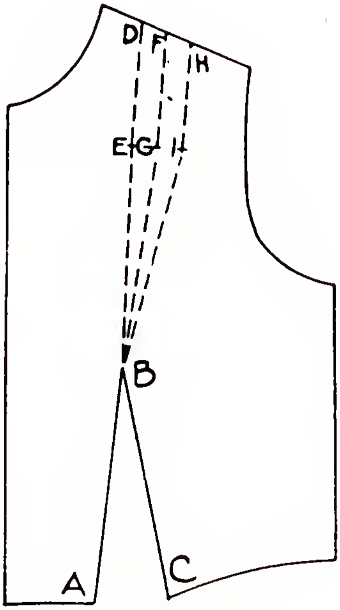


Figure 27

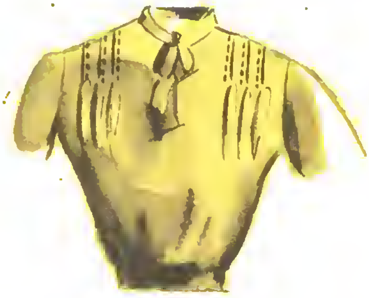


Figure 26

2. Draw lines indicating the exact position and length desired for the darts or tucks.

Note: In this figure, the lines are indicated by lines D-E, F-G, and H-I. Any number of lines might be drawn, of course, any length and any distance apart desired, coming from the neck, center front, etc., as well as from the shoulder.

3. From each of these lines, points E, G, and I, draw a line to point B.

4. Cut out the entire bodice pattern, cutting out the dart A-B-C. Cut on each of the style lines joined to point B (D-E-B, F-G-B, H-I-B) leaving all the cut sections barely joined to each other at point B.

Figure 28

5. Place the pattern sections on another sheet of paper. Close the waist dart by bringing lines A-B and B-C together.

6. Spread the style lines (D-E, F-G, H-I) so that there is an equal distance between each one. Trace around the entire pattern in this position, marking the darts or tucks carefully. (See the shaded sections.)

Figure 29

The lengths of the darts will have to be corrected. Fold the darts in place and draw a continuous smooth line, evening off the varying lengths of the closed darts. Line D-E has been folded over so that it meets line D-E, F-G meets F-G, and H-I meets H-I. The shaded sections indicate the depth of the dart folded inside.

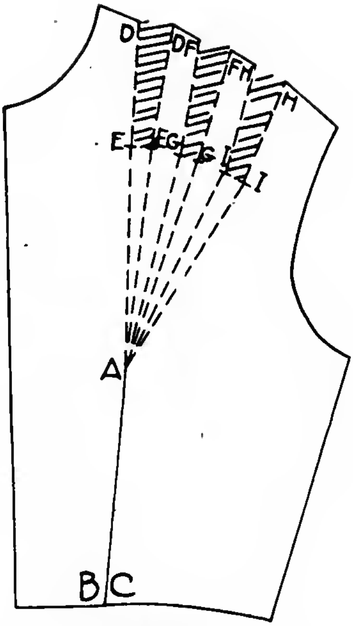


Figure 28

Trace through the corrected line while the darts are closed. This will give the proper line for the pattern when the darts are opened. Check the length of the line, skipping the dart spaces, to see whether or not it has its original length. If not, correct it.

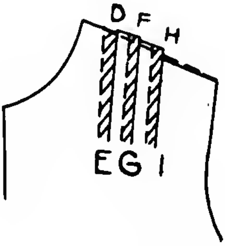


Figure 29

Figure 30

This is the finished pattern. If it is to be used for cutting out a garment, seam allowances must be added around the entire pattern except for the center front fold. Each dart space (D-D, F-F, and H-H) would have to be notched. Holes can be punched at points E, G, and I, or the dart spaces can be stamped onto the material with powder.

The finished garment showing t as constructed above is illustrated i 26.

Note that because the dart is ope bottom, when sewed together it slight amount of fullness which di at the bust. The dart may be stitc tuck as well. It is possible to stitch to a point only when it finishes at line, or within approximately tw of it.

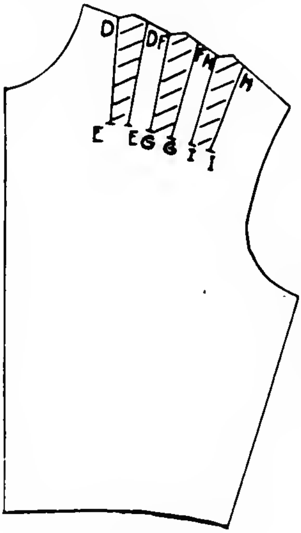


Figure 30

Figures 31 and 32

These figures show how several d be shifted to two sections of the p once, in the same manner as illus Figures 27 and 28.

Note that the dart has been shift side seam for convenience to begin

Figures 33 and 34

If it is desired that each dart l than is possible to obtain from shi bust dart, the pattern may be cut a as illustrated. The darts will ha carefully folded in place and thei corrected as shown in Figure 29.

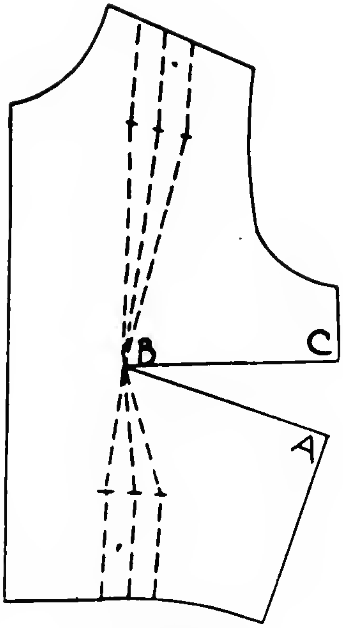


Figure 31

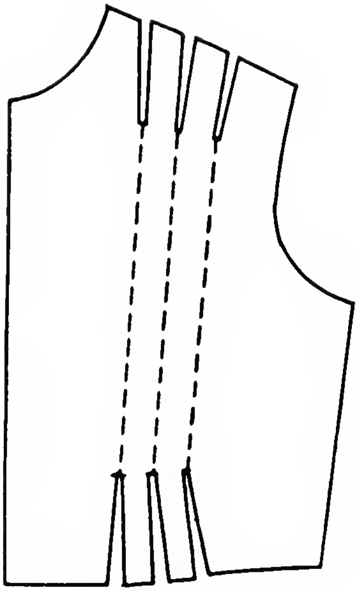


Figure 33

Figure 36

This is the finished garment, showing how the darts, or tucks, or pleats (depending on how they were stitched) would appear.

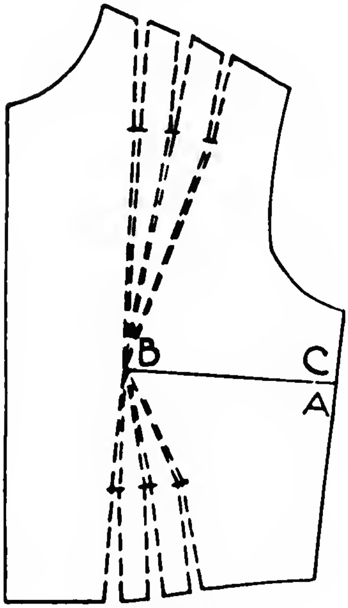


Figure 32

Figure 35

Here the pattern is finished so far as the darts are concerned. Seam allowances must be added around the entire pattern before it is cut out, and the darts notched.

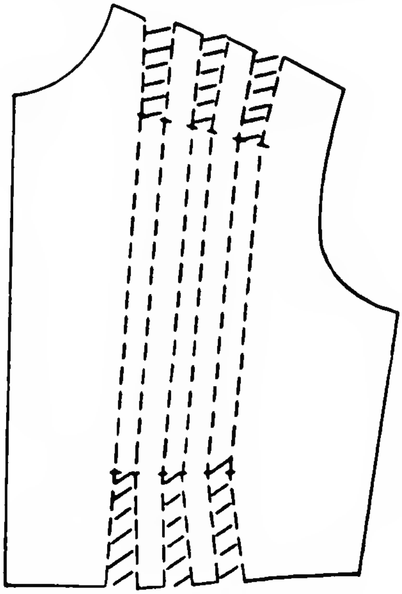


Figure 34

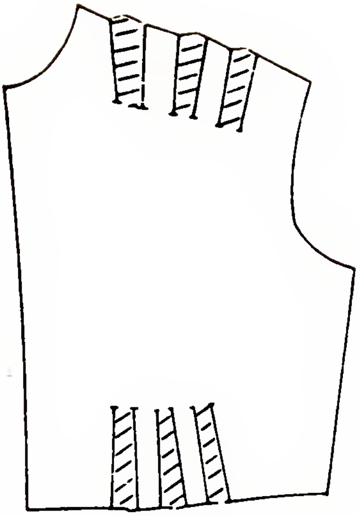


Figure 35

Figure 37

In this garment some tucks fall from the neckline toward the bust and armhole and side seam. Only those tucks (or darts or pleats) which fall toward the bust can be made from the bust dart. For the rest, the pattern will have to be slashed and spread in the direction the tucks are to fall.

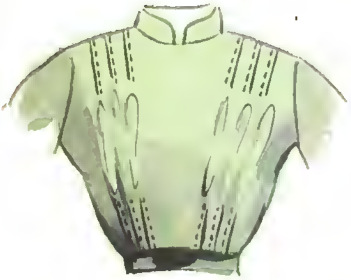


Figure 36

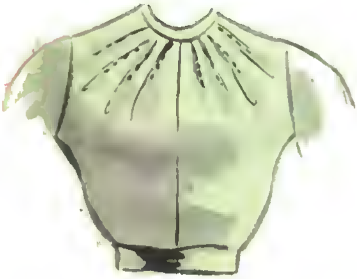


Figure 37

Figure 38

The tuck lines, D-E, F-G, H-I,
are drawn in position on the patter
Tucks D-E and F-G can be connec
the bust dart (B) because they fal
direction of the bust.
Tucks H-I and J-K have to be c
in the direction they fall since the
be made from the bust dart.

Figure 39

The bust dart is closed, and the
slashed and spread to make the tuc

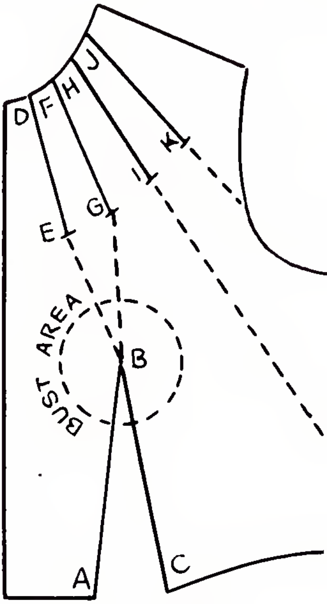


Figure 38

Figure 40

This is the finished pattern, so f
tucks are concerned. Seam allowan
be made all around if the pattern
used for cutting.

IV. HOW TO SHIFT A DART TO A STYLE L (NO VISIBLE FULLN

Instead of opening at one of th
lines of the bodice, such as the

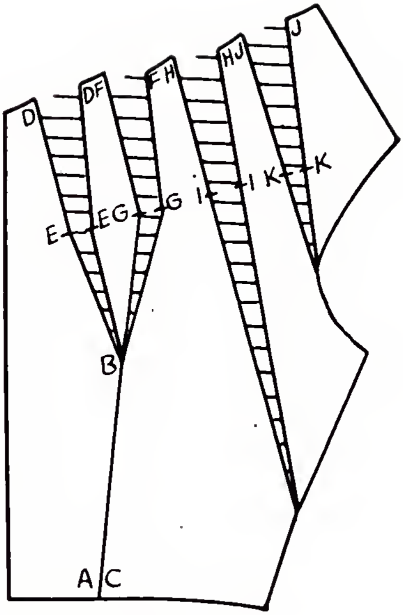


Figure 39

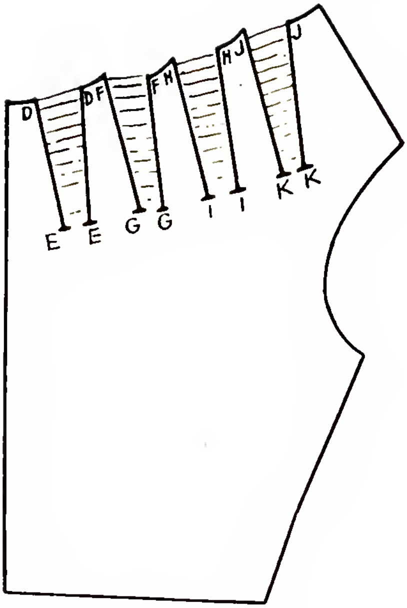


Figure 40

shoulder, etc., the dart may be confined to a style line. It may be eased into the style line so that it is barely visible in the finished garment, as illustrated in this section, or it may be gathered or tucked into the style line as illustrated in the next two sections.

Again, the illustrations in these sections serve merely to show the principles involved in this use of the dart. The instructions are made as general as possible so as to cover the many other style effects which can be obtained in this way.

Figure 41

A blouse in which the basic dart has been converted to a yoke with no visible dart.

Figure 42

1. Trace the front bodice pattern (with the dart at the side seam) on a sheet of paper. Mark the dart points A, B, and C. (The side seam dart is used for convenience.)

2. Draw the style line of the front bodice any way desired.

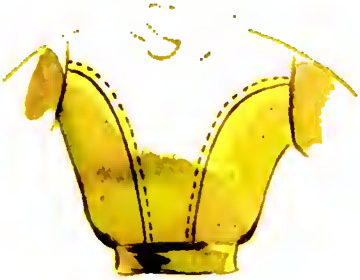


Figure 41

3. Draw a line from point B of the dart to any place on the style line where the ease is desired, and mark point D. Mark points E, F, G, and H, as illustrated.

4. Place another sheet of paper underneath the draft and trace through sections C-H-G-D-B-C and A-B-D-E-F-A. Correct the traced lines.

Figure 43

5. Cut out the sections and place them back in their original position on the draft.

6. Pivoting from point B, swing both sections toward each other so that points A and C close halfway, meeting in the center of the dart.

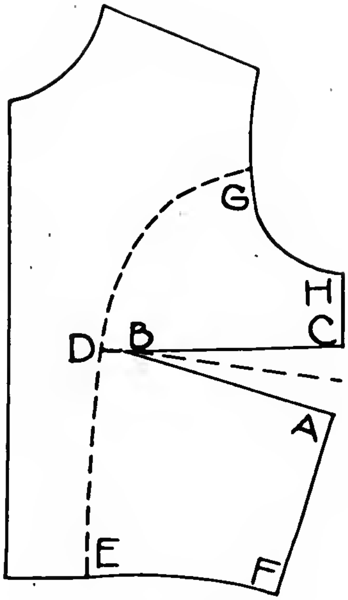


Figure 42

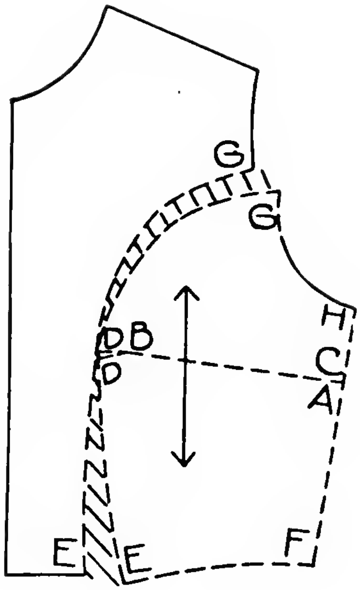


Figure 43

Note: This will open some dart at point G and some at point E, giving a better balanced grain line than if all the dart were shifted into either point.

7. Draw a line for the straight grain line of section E-D-G-H-F, parallel to the center front line.

Note: The small space open at point D (D-B-D) disappears when lines E-G and E-D-G are sewed together. It is eased in so that it gives a little softness over the bust, but is invisible.

The pattern consists of two pieces. Both the center front section and section E-D-G-H-F-E must be separated from each other and seam allowances allowed around each section. They are shown together in Figure 43 to aid in the drawing of the straight grain line.

Figure 41 shows the finished garment made from the above pattern.

Figure 44

Another possible shift to a style line can be made when the dart has been left at the waistline.

8. Trace the front bodice pattern with the dart at the waistline, on a sheet of paper. Mark the dart points A, B, and C.

9. Draw the style line of the front bodice as indicated.

10. Mark points D, E, F, and G, as illustrated.

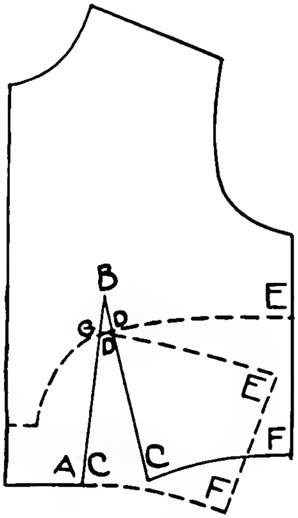


Figure 44

Note: When a style line is drawn so that it cuts across an open dart, it must be drawn so that when the dart is closed the line will be a smooth, continual curve. Note that in Figure 44, line A-G is the same length as line C-D.

11. Trace through section D-E-F-C-D on to another sheet of paper. Correct the traced lines and cut out the section.

12. Place the section back on the draft so that line D-C meets line A-G.

13. Trace around the section in this position.

Note: The ease, G-B-D, will disappear when the two sections are sewed together.

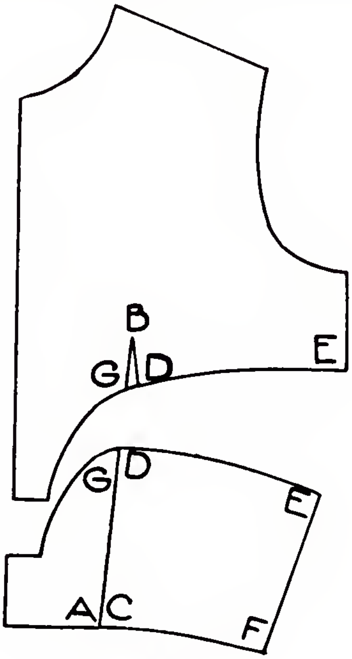


Figure 45

Figure 45

This shows the two sections separated from each other. Before the pattern can be considered complete, seam allowances must be added around each section.

Figure 46

This is the finished garment made according to the above directions.

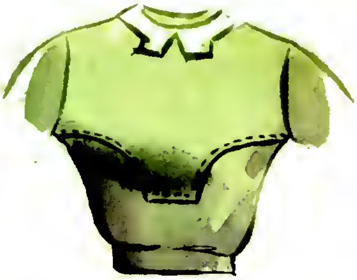


Figure 46

V. HOW TO SHIFT THE BUST DART TO A STYLE LINE WITH GATHERS

This section shows how the dart may be gathered to a style line. Read the introduction on page 63 again. All the instructions follow here as well.

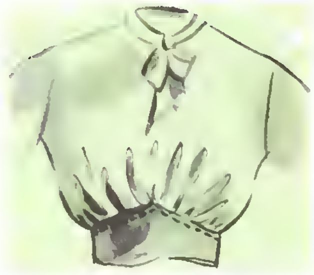


Figure 47

Figure 47

A blouse in which the basic dart has been converted to a yoke and gathers.

Figure 48

1. Trace the front bodice pattern, with the dart shifted to the side seam, on a sheet of paper. Mark the dart points A, B, and C.

Note: The dart has been shifted to the side seam so that it will not interfere with the drawing of the style line.

2. Draw the style line indicated. Mark points D and E. Mark the area where gathers are desired.

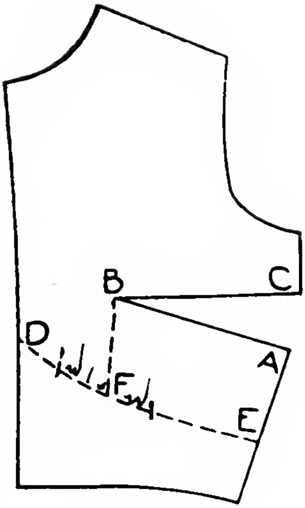


Figure 48

3. From point B, draw a line to the center of the space desired for the gathers, and mark point F.

4. Cut out the entire pattern. Cut on the style line, D-E, separating the yoke from the rest of the pattern.

5. Cut the upper section of the pattern in two on lines A-B-F.

Figure 49

6. Place the upper sections of the pattern on another sheet of paper so that line A-B meets line C-B, closing the side dart. The dart will then open in its new position, F-B-F.

7. Draw a smoothly curved line across the new opening of the dart, as illustrated.

Figure 50

The pattern may be slashed and spread if the dart opening itself does not give all the fullness desired. (See page 69)

Note: Before the pattern can be considered complete, seam allowances must be added around each of the two sections of the pattern.

Figure 47 shows the appearance of this style effect in a finished garment.

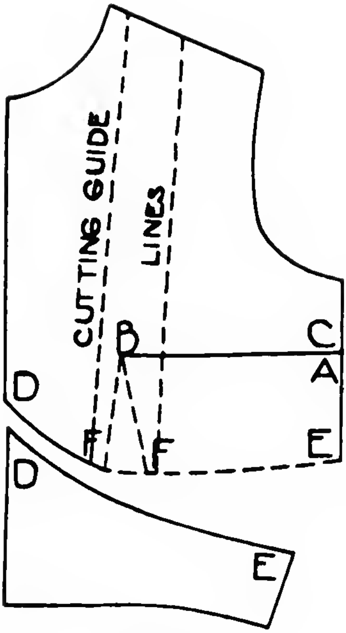


Figure 49

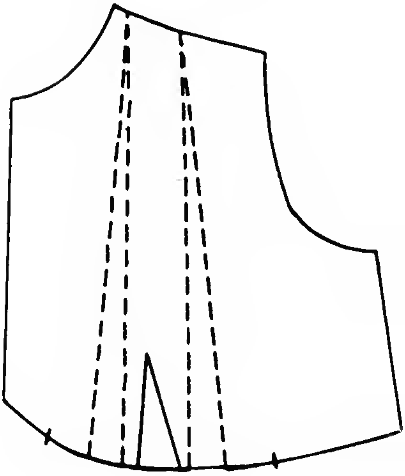


Figure 50

Figures 51-56

These figures show two other style sibilities based on the above proced This time, instead of a yoke effect, the ness is gathered to a slash line. Additi fullness may be added, if desired, by slas and spreading the pattern as usual in direction the fullness is to fall.

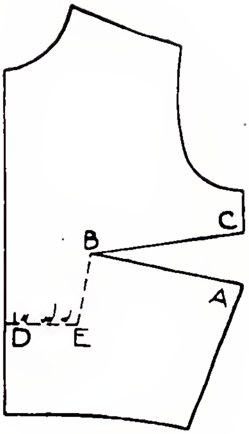


Figure 51

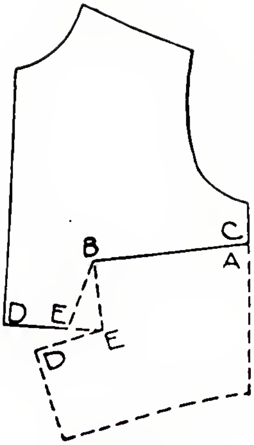


Figure 52

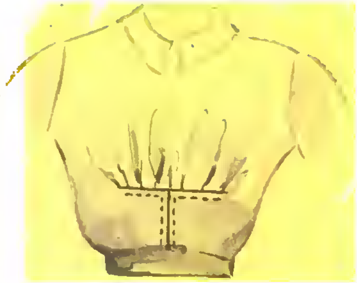


Figure 53

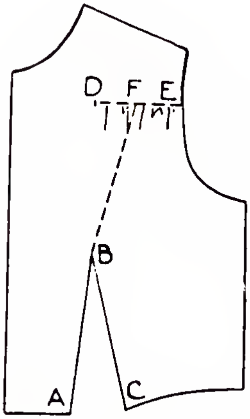


Figure 54

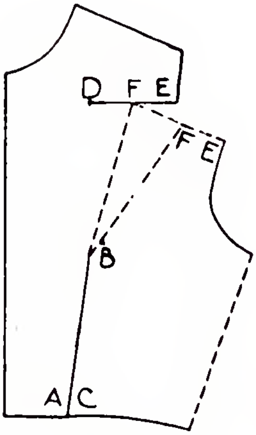


Figure 55

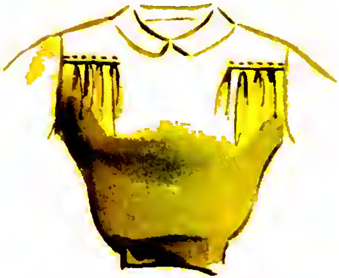


Figure 56

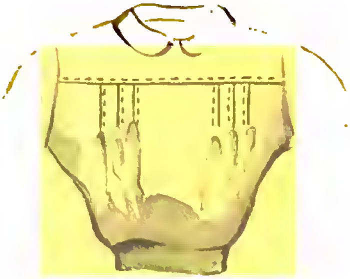


Figure 57

VI. HOW TO SHIFT THE BUST DART TO A STYLE LINE—TUCKS AND PLEATS

The following illustrations show how the dart may be tucked or pleated to a style line. The procedure is essentially the same as that previously described on pages 71 and 75. All the instructions there apply here as well.

Figure 57

A blouse in which the basic dart has been converted to a yoke and tucks.

Figure 58

1. Trace the front bodice pattern on a sheet of paper. Mark the dart points A, B, and C.
2. Draw the style line indicated.
3. Draw lines indicating the exact position and length desired for the darts or tucks.

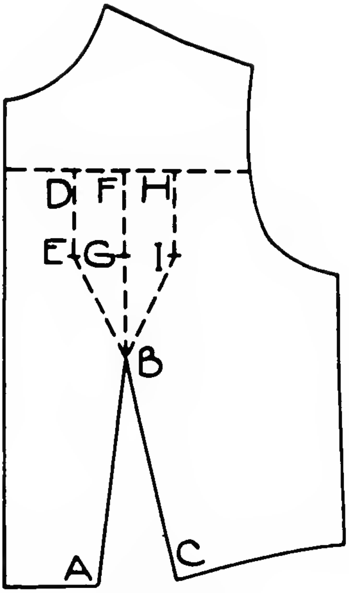


Figure 58

Note: In this figure the dart lines are indicated by line D-E, F-G, and H-I. Any number of lines might be drawn, of course, any length, and any distance apart.

4. From each of these lines (points E, G, and I) draw a line to point B.

5. Cut out the entire bodice pattern. Cut on the style line, separating the yoke from the rest of the pattern.

6. Cut out the dart, A-B-C. Cut on each of the style lines joined to point B, leaving all the cut sections just barely joined to each other.

Figure 59

7. Place the cut sections on another sheet of paper. Close the waist dart by bringing lines A-B and B-C together.

8. Spread the style lines at point D-D, F-F, and H-H so that there is an equal distance between each one. Trace around the entire pattern in this position, marking the darts or tucks carefully. See the shaded sections in the illustration.

Note: The lengths of the darts will have to be corrected. See page 72.

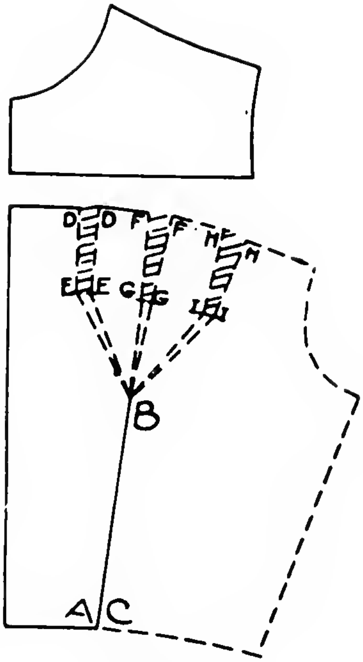


Figure 59

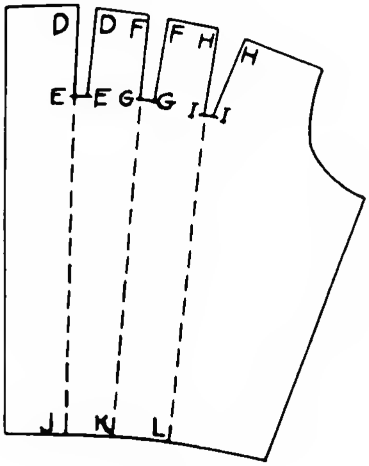


Figure 60

Figure 60

If the darts are not sufficiently large for the effect desired, the pattern may be slashed and spread, in the direction the fullness is to fall.

The guide lines are shown drawn from the ends of the darts to the desired positions at the waistline.

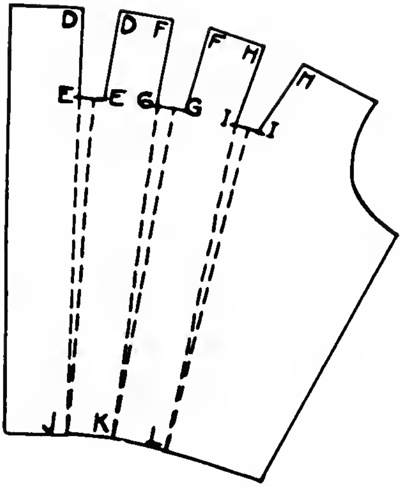


Figure 61

The pattern is cut on each of the guide lines and spread as much as desired.

The appearance of this style effect in a finished garment is shown in Figure 57.

Note: The lines may be cut through the waistline and spread for additional waist tucks, too, if desired.

VIII

YOKES

A yoke is a section of a garment cut off and sewed on again for either practical or decorative purposes, or both.

Yokes have decorative value by producing broken lines, broadening or narrowing effects, permitting decorative stitching, allowing for contrasting fabrics and color effects, etc.

Yokes have practical value in that they permit the elimination of darts by allowing them to be made invisible. They may also make possible the saving of material in the cutting of the garment.

Yokes can be made to act as supporting sections for shirring, pleating, tucking, etc. There are two main types of yokes: bodice yokes, and hip yokes.

I. BODICE YOKES

Shoulder Yokes

The shoulder yoke, either front or back, or both, does not fall beneath the base of the neck.

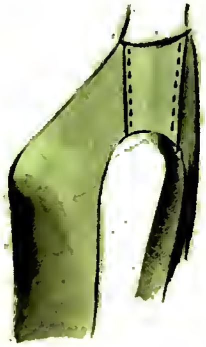


Figure 1

Figure 1

The finished appearance of a shoulder yoke on the figure.

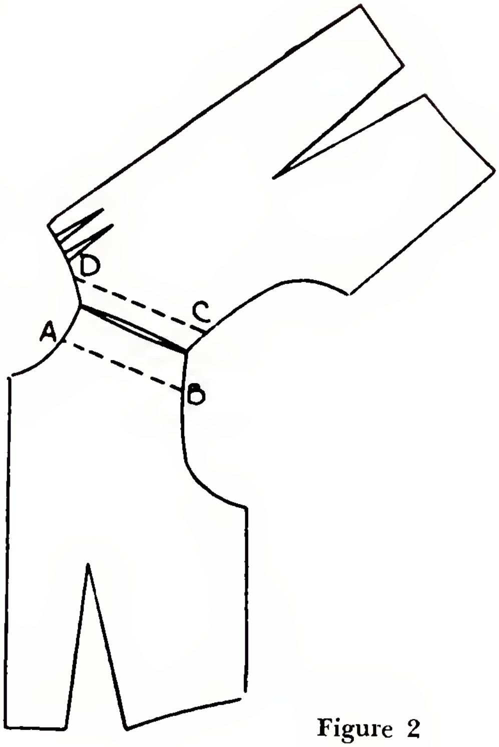


Figure 2

Figure 2

This is the position of the front and back bodice patterns necessary for the construction of a one-piece shoulder yoke.

Note: The shoulder dart has been shifted to the neckline and divided into two parts. (See Chapter Seven, page 71.)

Section A-B-C-D is traced through as one complete section. The slight space in the center of the yoke, caused by the curves of the shoulder seams must be ignored. If there is a very decided shoulder curve, such a yoke is not practical.

Chest Yokes

The chest yoke, either front or back, does not fall below the armhole.

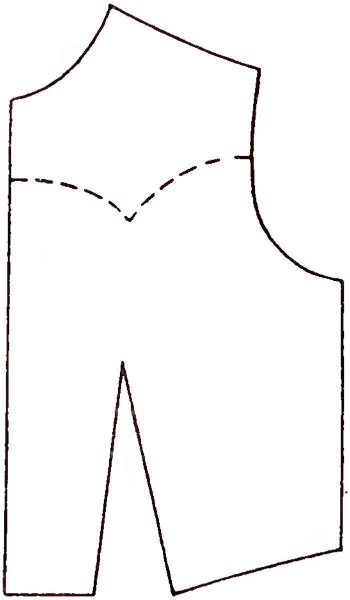


Figure 3

Figures 3 and 4

This is the pattern and finished appearance of one type of chest yoke drawn on the front bodice pattern.

Figure 5

This is a combination of a shoulder yoke on the front bodice pattern with a "chest" yoke (in this case it is really an "across back" yoke) on the back bodice pattern.

Figure 6

Figures 6A and 6B illustrate the front and back views of such a combination yoke on the figure.

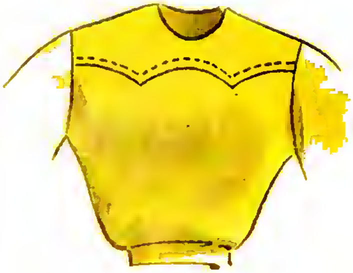


Figure 4

Waist Yokes

The waist yoke may be located anywhere from beneath the armhole to the waistline, on the bodice.

For an illustration of a front waist yoke and its relation to the bust dart, see Chapter Seven, page 76.

Figures 7 and 8

This is a back waist yoke. The dart is removed from the yoke by bringing the two

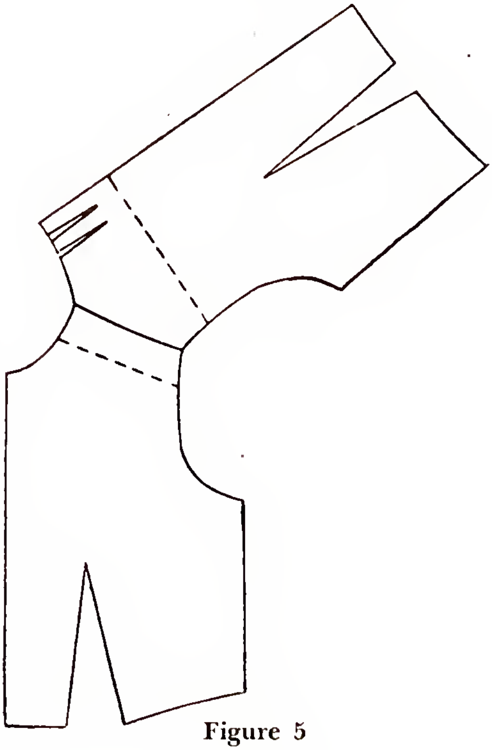


Figure 5

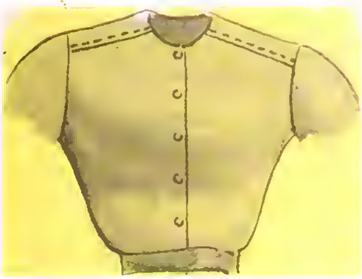


Figure 6A

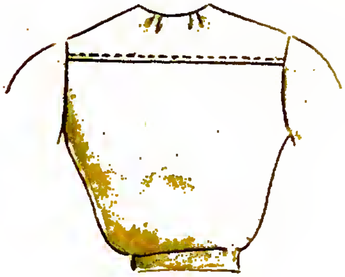


Figure 6B

sections of the yoke together as in Figure 8B. The remaining dart in section 8A may be left as some ease, or made into slight gathers or small tucks.

Figure 9

This is the finished appearance of the back waist yoke on the figure.

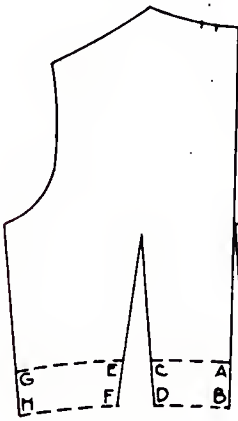


Figure 7

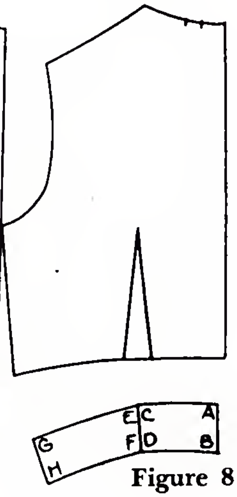


Figure 8

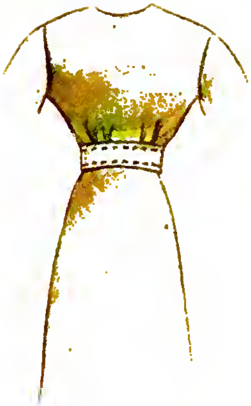


Figure 9

II. HIP YOKES

The hip yoke falls in the area of the skirt pattern from the waistline to the fullest section of the hip (up to about nine inches below the waist, depending upon the figure).

Figure 10

A skirt which has been cut with a flare below a fitted hip yoke.

Figure 11

This shows a back hip yoke made by line G-D-B.

Figure 10

Figure 12

The back hip dart may be closed in a yoke which extends across the hip. When the now separate hip section is joined back to the rest of the skirt, the presence of the hip dart will be indicated by the roundness in the skirt caused when the curved line G-D-B of the yoke is sewn to the line B-G of the skirt.

Figure 10 illustrates the finished appearance of the yoke on the figure. The remainder of the skirt below the yoke has been flared according to the instructions in Chapter Nine.

Figure 13

This illustrates a yoke and panel combination. The two sections of the yoke are brought together, thus closing the upper half of the dart. If a flare is desired in the lower section of the skirt, the lower half of the dart may be closed by swinging it into a flare. See Chapter Nine.

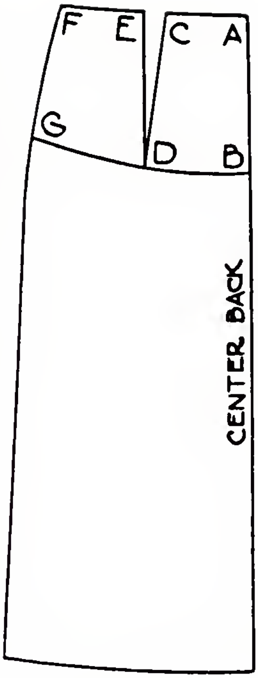


Figure 11

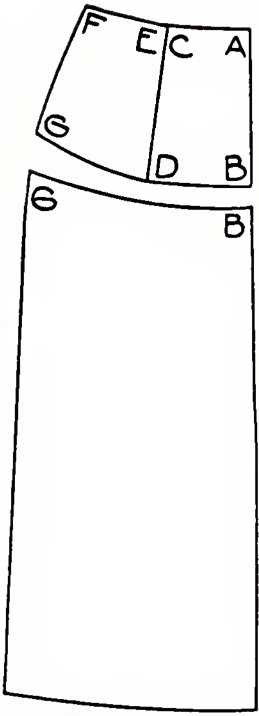


Figure 12

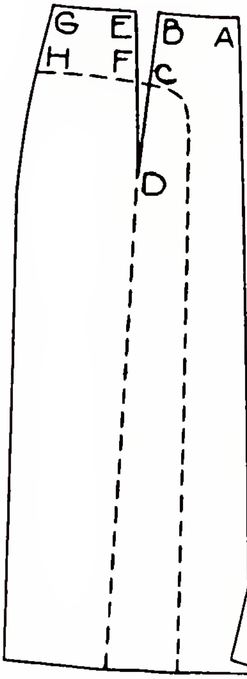


Figure 13

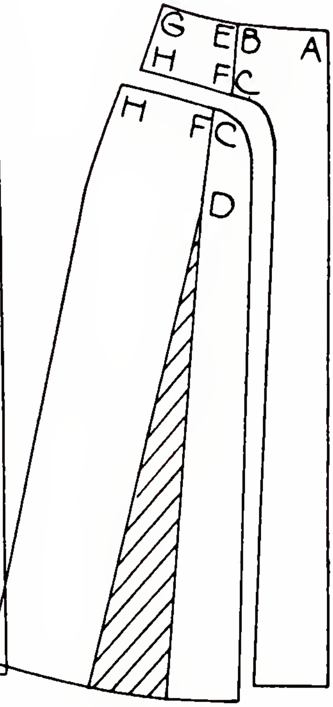


Figure 14

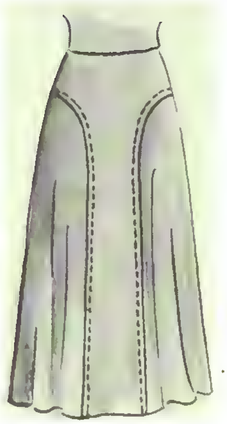


Figure 15

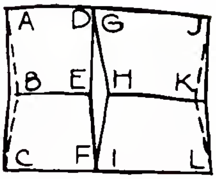


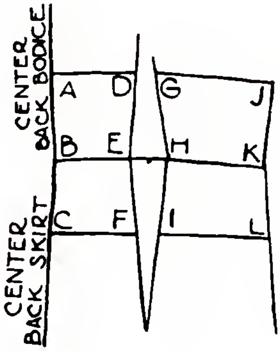
Figure 17

Figure 14

This illustrates how the back hip dart may be removed from sight in such a design.

Figure 15

This illustrates the finished appearance of the skirt on the figure.



Figures 16 and 17

These figures illustrate a combination back waist and hip yoke, made by placing the back waist and skirt together at the waistline. Both sections of the yoke are brought together to make the yoke one piece, but this does not entirely close the dart, since the dart is shaped.

If the yoke is to remain with a center back seam, some of the remaining dart, if not too large, may be removed from the center back seam and some from the side seam of the yoke section, as illustrated by the dotted lines in Figure 17. Otherwis small dart will have to remain in the yo Practically speaking, it is better to have darts even if there is a center back se since they permit a snugger fit.

Figure 18

This shows the finished appearance of yoke on the figure. In this case a center b seam has made it possible to remove remaining darts.

Figure 19

In this figure, the yoke has been m with a center back fold and two small d remain.

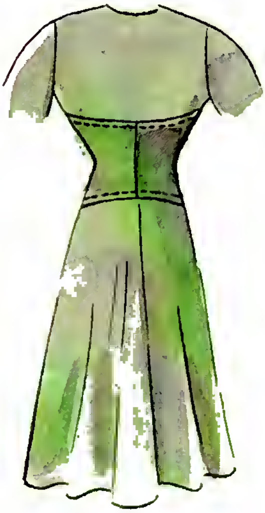


Figure 18

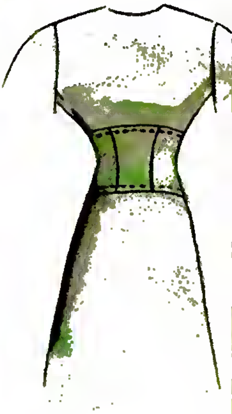


Figure 19

IX

SKIRTS

Only two basic types of skirt will be treated here. These are (1) the skirt with panels or gores, and (2) the skirt with circular flares.

These are basic skirt problems. There are a great many variations possible. The skirts may be plain, or flared, or pleated, or gathered. They may have flounces or godets. All these can be learned from the pages devoted to these details in Chapter Six by applying the same technique to skirts. See Chapter Eight on yokes, and Chapter Seventeen on pockets, as well.

A. GORED OR PANELED SKIRTS

A skirt may be divided into any number of gores or panels. In this section are illustrated a skirt with one panel, center front and back; a skirt with six gores, and a skirt with twelve gores.

Note: A series of narrow panels is generally referred to as gores.

The same principle shown here will hold true no matter how many gores are made. See Chapter Eight, Figures 13, 14, and 15 for additional work with panels in relation to yokes.

When the skirt is to be divided evenly into panels, both back and front skirts must be worked together. The panels are made without thought for the ordinary skirt darts. When the panels are complete, the darts are removed, some from each panel, divided evenly or not depending on the number of panels.

I. THE SIX-GORED SKIRT

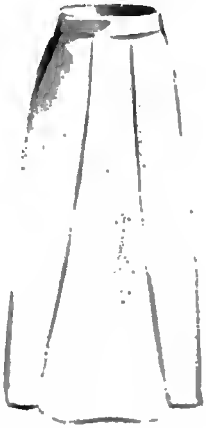


Figure 1

Figure 1

A six-gored skirt to which has been added uneven seam flare.

Figure 2

1. Place the side seams of the front and back foundation patterns together on a sheet of paper, and trace around them. Mark points A through N, as illustrated. Erase all except the outside lines.

Figure 3

2. Measure the length of the top line, A-E, and compute 1/6 of the length.

3. From point A on line A-E, measure off 1/6 (or 1 part) and mark point L.

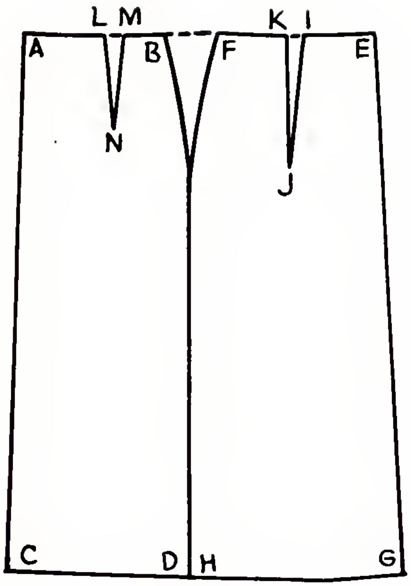


Figure 2

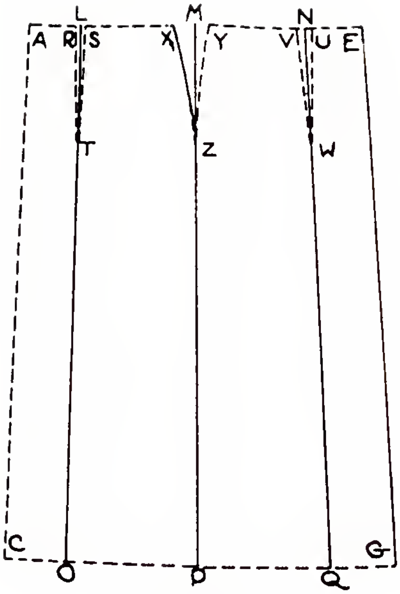


Figure 3

4. From point L on line L-E, measure off 2/6 and mark point M.

5. From point M on line M-E, measure off 2/6 and mark point N. Line N-E should now measure 1/6.

6. Divide the bottom line, C-G, in the same way. Mark points O, P, and Q.

7. Draw a line from point L to point O, from point M to point P, and from point N to point Q.

Note: In this particular division, line A-C is the center front fold, and line E-G is the center back fold. The skirt might also have been divided into three equal parts so that there would have been a center front and center back seam, in order to make six gores.

How to Dart the Waistline

The front, side, and back darts, L-M, B-F, and K-I, in Figure 2 which so far have been ignored, must now be removed to make the waistline the correct size. The darts, generally speaking, must be added together, the sum divided by the number of panel or gore seam lines, and a little removed from each seam. An attempt is usually made to take out an equal amount of dart in each seam line so that all the finished gores will measure the same width at the waistline. This is most easily accomplished when there are many gores. In such a case, each dart is so small (perhaps as little as 3/8 inch) that the darts both at the front and back skirts can be all alike without distorting the shape of the skirt. The fewer the panels, the less possible it is to make all the panels the same width at the waistline, because each dart will then be too large. A large dart, or two, removed in the front skirt will cause a curve in that part of the skirt which the shape of the body does not require.

The greatest amount of dart should be removed from the side and back panels. For the average size, no more than approximately the width of the front dart should be removed from the front panels. This may prevent the top width of all the panels from being equal, but it will insure better fit.

8. On each side of point L, measure off the front dart, so that line R-L measures 1/4 inch and line L-S the remainder of the dart.

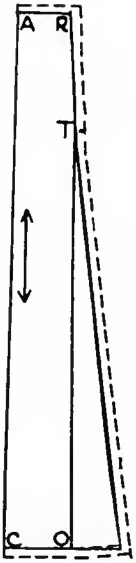


Figure 4A

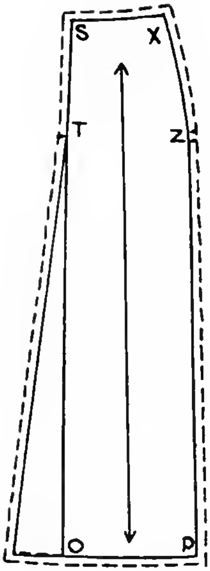


Figure 4B

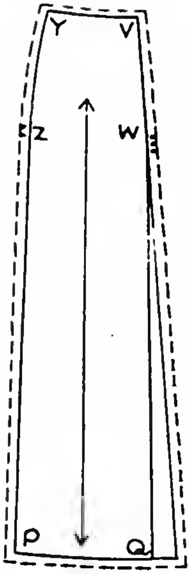


Figure 4C

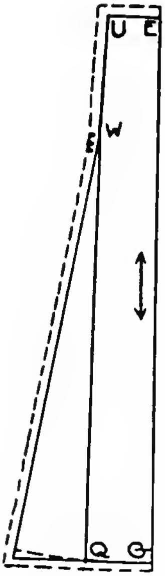


Figure 4D

9. From point L on the line L-O, measure down 7 inches (the hip depth), and mark point T. Draw lines from point R to point T, and from point S to point T.

10. On each side of point N, measure off the back dart (K-I in Figure 1), so that line U-N measures ¼ inch, and line N-V the remainder of the dart. Mark points U and V.

11. From point N on line N-Q, measure down 7 inches, and mark point W. Draw lines from point V to point W and from point U to point W.

Note: The back dart has been divided in this manner so that the center front and center back panels might be equal in size. Otherwise the dart might have been divided evenly, half on each side of point N, or any other way desired.

12. On each side of point M, measure off ½ the side dart, and mark points X and Y.

13. From point M on line M-P, measure down 7 inches and mark point Z. Draw lines from point X to point Z and from point Y to point Z.

Note: The construction of the gores is now complete. Check the measurements of the waistline and see that it is correct. Lines A-R, S-X, Y-V, and U-E should equal lines A-L, M-B, F-K, and I-E in Figure 2. Each of the sections must now be traced through separately and either flares or pleats added. See Chapter Six for pleats and flares.

Figure 4

14. Place another sheet of paper underneath the draft. Trace through the center front gore on lines A-R-T-O-C-A. Correct the traced lines, and mark point T.

Note: For the addition of either flares or pleats to this section, see Chapter Six. After the addition of either a flare or a pleat, add seam allowances to the entire section, except to the center front fold line, A-C. See Figure 4A.

15. Cut out the center front gore, notching point T.

16. Place another sheet of paper underneath the draft. Trace through the side front gore on lines S-T-O-P-Z-X-S. Correct the traced lines. Mark points T and Z.

17. After the addition of either flares or pleats, add seam allowances to the entire section. Draw the straight grain line through the center of the gore.

18. Cut out the side front gore, cutting one notch at point T and two notches at point Z. See Figure 4B.

19. Place another sheet of paper underneath the draft. Trace through the side back gore on lines Y-Z-P-Q-W-V-Y. Correct the traced lines. Mark points Z and W.

20. After the addition of either flares or pleats, add seam allowances to the entire section. Draw the straight grain line through the center of the gore.

21. Cut out the side back gore, cutting two notches at point Z and three notches at point W. See Figure 4C.

22. Place another sheet of paper underneath the draft. Trace through the center back gore on lines E-G-Q-W-U-E. Correct the traced lines. Mark point W.

23. After the addition of either flares or pleats, add seam allowances to the entire section except to the center back fold line, E-G.

24. Cut out the section, cutting three notches at point W. See Figure 4D.

Figure 4 A-D shows the completed pattern sections with flares. It will be noted that even seam flares have been added to the front sections and uneven seam flares to the back section. This is only for the purpose of illustrating both types of flare. In any skirt there would be usually only one kind of flare, either even or uneven.

Figure 1 shows the finished appearance of the skirt on the figure, illustrating the uneven seam flare. See Chapter Six, Figure 39 for the even seam flare.

II. THE TWELVE-GORED SKIRT

Figure 5

A twelve-gored skirt, to which pleats have been added.

Figure 6

1. Trace the front and back skirt patterns together, at the side seam, and mark all points, exactly as in Figure 2.

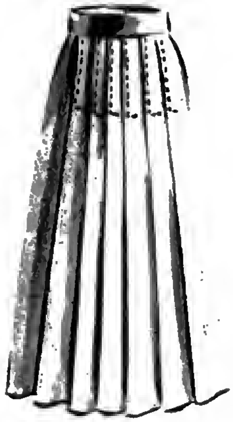


Figure 5

2. Divide the top line, A-E, and the bottom line, C-G, into six equal parts. Mark points L, M, N, O, and P on the top line. Mark points Q, R, S, T, and U on the bottom line. Connect the points, dividing the skirt into six equal gores.

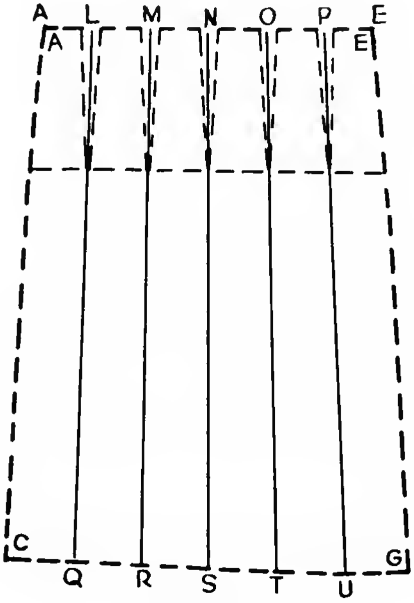


Figure 6

3. Add the front dart, L-M, the side dart, B-F, and the back dart, K-I, together. (See Figure 2.)

Divide the total amount of the darts into six equal parts.

4. On each side of points L, M, N, and O, measure off half of one of the six darts.

5. Connect the new dart spaces to the hipline.

This takes care of five of the six parts into which the total amount of the darts was divided.

6. Divide the remaining sixth in half. Measure off one half from point A, and the other half from point E.

Connect the dart spaces to the hipline.

Measure the waistline, skipping the dart spaces, to see that it measures the same as the original waistline in Figure 2.

Note: The dart can be removed equally from each seam if there is a large enough number of panels, without distorting the shape of the skirt. In no case should the front darts be larger than the rest of the darts. They must either be alike if they are small, or the front darts must be the smallest of the lot.

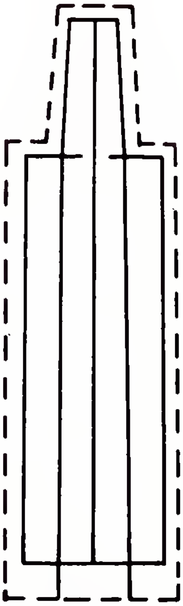


Figure 7

7. Trace through the separate gore sections, adding either pleats or flares in the same way described for the six-gored skirt. Make each panel pattern complete with notches, seam allowances, and straight grain lines.

Figure 7

This shows one completed panel with pleats added to each side. See Chapter Six for instructions for making pleats.

Figure 5 shows the completed skirt, with pleats, on the figure.

III. THE SKIRT WITH ONE CENTER PANEL

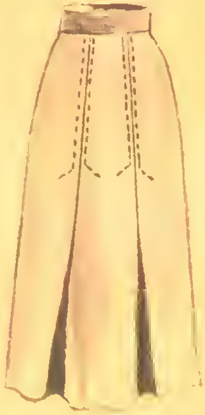


Figure 8

Sometimes a single panel is desired either at the center front or at the center back, or both. In such a case, it is not necessary to make all the sections of the skirt equal in size.

Figure 8

A skirt with a center panel and inverted pleats.

Figure 9

1. Trace the front skirt pattern on a sheet of paper. Mark points A, B, C, and D, as illustrated.

2. From point A, on line A-B, measure off any width desired for the panel, and mark point E.

3. From point C on line C-D, measure off the same distance as line A-E, *plus 1 inch* (for all sizes) and mark point F.

4. Draw the panel line from point E to point F.

5. Mark off the front waist dart, half on each side of point E, or if it makes a better line, mark off ¼ inch toward the center front of point E and the rest toward the side seam.

Mark points H and J.

6. Connect each point to the panel line at the hipline, making a dart. Mark point J.

Note: The straight grain line for the center front panel is the center front line, as usual. For the side section of the skirt, the grain line must be drawn so that it has the same relation to line E-F as the center front grain line has. This will insure that lines E-F of both sections fall on the same grain.

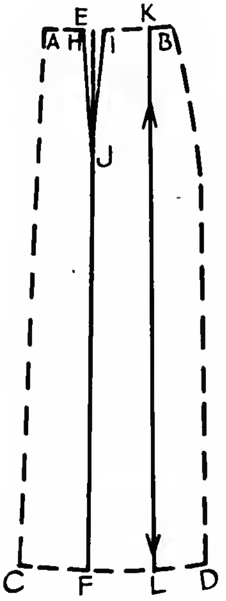


Figure 9

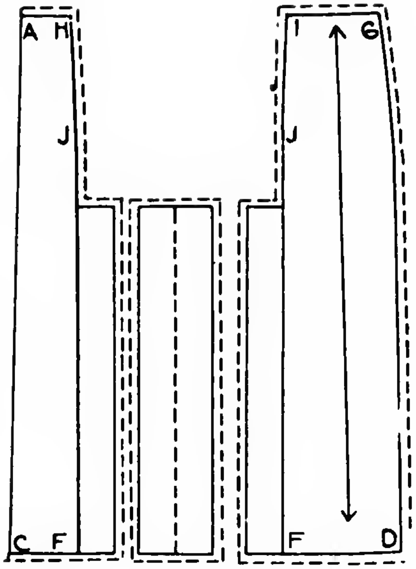


Figure 10

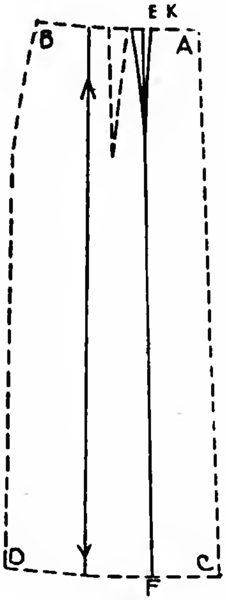


Figure 11

7. From point E, on line E-B, measure off the same distance as line A-E, and mark point K.

8. From point F on line F-D, measure off the same distance as line C-F, and mark point L.

9. Draw the straight grain line from point K to point L.

Note: This can be done only if line C-F is no more than one inch wider than line A-E. If the panel spreads wider, the straight grain line of the side section will have to be obtained by drawing a line at right angles to the hipline of the side section.

10. Trace through the separate skirt sections, adding either pleats or flares, as described in the directions for the six-gored skirt. Cut a notch at point J.

Figure 10

This shows the completed front sections of the skirt after the addition of an inverted pleat. See Chapter Six for directions for making an inverted pleat.

Figure 8 shows the finished appearance of the skirt on the figure.

Figure 11

A center back panel is constructed in the same manner as a center front panel. The back dart has to be shifted so that it may be removed in the panel seam. In Figure 11, the dart has been removed from the seam line so that line A-K is the same width as line A-H of the front panel in Figure 9. If the back panel were being made with no regard for the front, the back dart might have been divided in half on each side of the panel line, or in any other way desired, depending upon the location of the panel line, and its completed shape. Sometimes, if the back dart is quite large, and the side seam quite straight, some of the back dart may be removed from the side seam, leaving a smaller dart to be removed from the panel. No more than about ½ inch should be removed this way, however.

IV. OTHER TYPES OF PANELED SKIRTS

Figures 12 and 13

A skirt with two panels in the front may be made with a center box pleat and two side pleats, as in Figure 12, or with a pair of box pleats on either side, as in Figure 13.

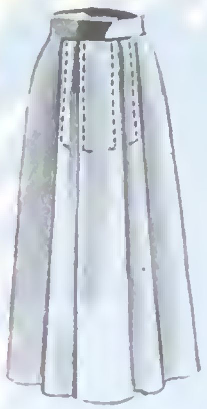


Figure 12

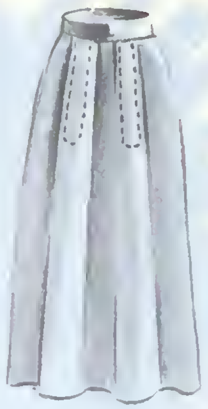


Figure 13

Figure 14

This shows a front skirt pattern with two panels at the center front. The procedure, of course, is the same as that in Figure 9, except that the dart may be divided between both panels, as illustrated.

In this case, each panel does not have to be one inch wider at the bottom than at the

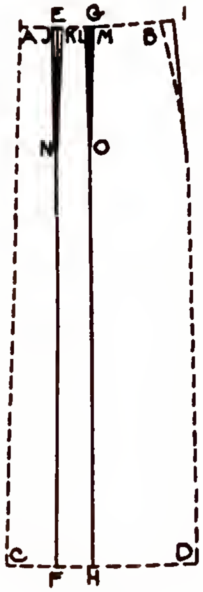


Figure 14

top. The *entire group* of panels should show such a difference, unless, again, the style of the garment calls for a group of panels which spread wide at the bottom.

Figure 15

These are the completed sections of the skirt after the addition of side pleats. See Chapter Six for instructions for making side pleats.

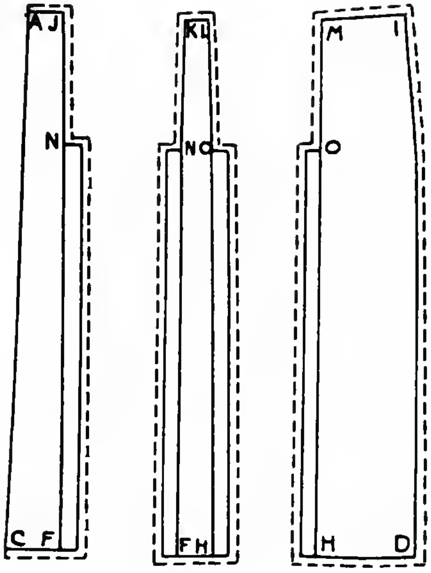


Figure 15

V. THE ALL-OVER PLEATED SKIRT

The all-over pleated skirt may be made in two ways.

Figure 16

A gored skirt may be cut with all the gores joined to each other by means of the pleats.

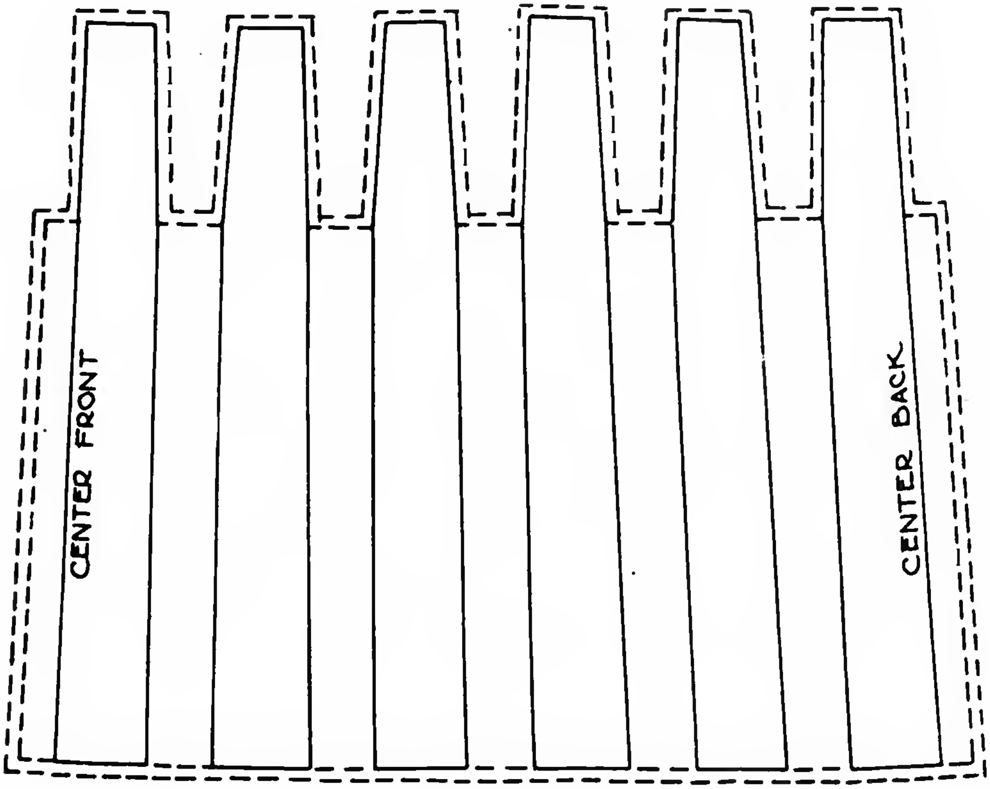


Figure 16

The skirt can be cut in one piece so far as the width of the material will allow. The joining seam should then be placed in the fold of a pleat. The skirt illustrated here is the twelve-gored skirt of Figure 6, above.

This type of construction avoids many joining seams and does away with the bulkiness caused by the pleats overlapping at the waistline, but sometimes may cause some of the pleats to fall on too much of a bias grain which will not permit them to hang right. See Figure 5, above, for the finished appearance of the skirt.

Another way to make an all-over pleated skirt is to cut a straight piece of material, figuring the pleats according to the width of the hips, have it pleated, and then shape the pleats at the top to make the waistline fit. The size of each pleat, and the number of pleats possible according to the hip measurement will have to be determined.

Three times the width of the pleat, times the number of pleats, will give the amount of material necessary for a pleat which has as deep an inlay as the surface of the pleat. That is, if the pleats are one inch apart, and one inch deep, a proportion of three to one must be figured. Additional width will have to be allowed for seams, plus about 6 more inches for two extra pleats. This is necessary due to the double layer of material caused by the pleats, making the skirt too small. The joining seams should be placed in the fold of a pleat.

For example: Hip measurement—39 inches
Width of pleat—1 inch
3 × 1 inch = 3 inches
3 inches × 39 inches = 117 inches, or 3¼ yards of width

If the fabric is 54 inches wide, and the skirt is to be cut 30 inches long to allow for hems and seams, three lengths (2½ yards) would be necessary, although only part of the width of the third length would be used. If the pleats were two inches apart and one inch deep, a proportion of two to one would be figured.

Each pleat would have to be lapped over the other slightly at the waistline in order to make the waistline fit. The pleats usually are then stitched a short distance to hold them in place.

There are many types of novelty all-over pleating. Usually they are made by a pleater who figures the exact amount of material necessary and the shape, whether circular or straight, required.

B. CIRCULAR FLARED SKIRTS

Circular flared skirts are skirts in which the fullness or flares have been added to the basic skirt pattern without seam lines. Chapter Six on flares shows the basic construction of circular flares which applies as much to skirts as any other part of the garment.

We can divide circular flared skirts into three types:

1. Circular flares falling from the waistline, made by slashing and spreading the skirt patterns.

2. Circular flares falling from the waistline, made on a circle basis without the use of the skirt pattern.

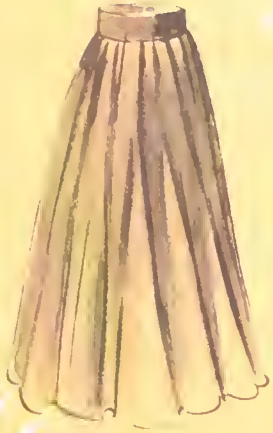


Figure 17

3. Circular flares falling from the hip section of the skirt.

VI. CIRCULAR FLARES FALLING FROM THE WAISTLINE (MADE BY SPREADING THE SKIRT PATTERN)

Figure 17

A circular flared skirt, with the fullness coming from the waistline.

Figure 18

1. Trace the front skirt pattern on a sheet of paper. Mark points A, B, C, D, E, and F, as illustrated.

2. Draw lines indicating the position of the flares, any place desired, and any number. (Lines G-H and I-J in the figure.)

Note: It is not necessary to place the flare lines too close together. Make one of the flare lines join with the front dart so that the dart can be closed when the skirt is flared. See back skirt instructions, step 7, below.

3. Cut out the entire skirt pattern. Cut on each flare line from the bottom of the skirt to the top, leaving all the sections barely joined to each other at the waistline. On the flare line through the dart, cut out the dart, bringing points E and F together.

Figure 19

4. Spread the skirt as much as desired, making the flares any width.

Note: Flares may be added to the center front (line A-L) and side seam (line B-K) as well, if desired. In any case, the side seam must be made a straight line since in a wide, flared skirt the hip curve on the pattern is of no use.

If the flares are to be set circular flares (see Chapter Six), emphasize the corners at points E and G by cutting them deeper. If the flares are to be uniform circular flares, round off all the corners of the waistline.

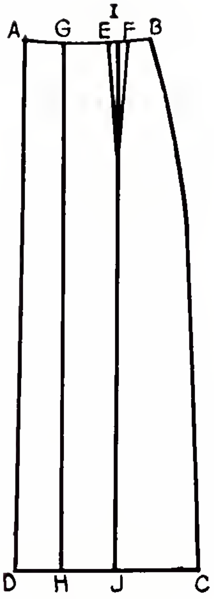
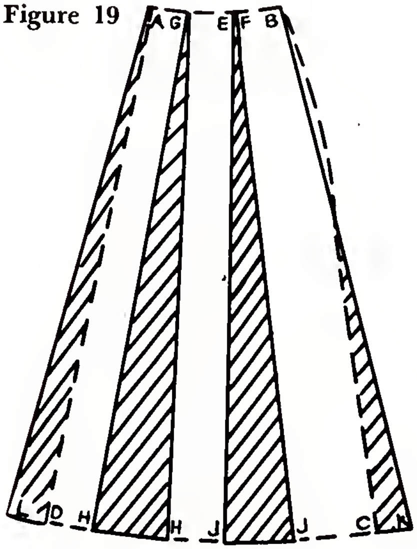


Figure 18

5. Add seam allowances around the entire pattern, except to the center front fold, unless a seam is to be made at the center front because of the lack of width in the material.

Note: The straight grain line may be drawn in many ways, depending upon the effect desired.

Figure 19



The center front line might be placed on the straight grain, or the true bias. If there is to be a seam down the center front, it would be possible to make the straight grain run through the center of each half of the skirt, thus placing the center front and side seam on garment biases, not true biases. It would also be possible to make the true bias grain run through the center of each half of the skirt. The side seam may also be placed on the straight grain line.

6. Mark the straight grain line on the pattern, and cut it out.

Back

The back pattern is constructed in exactly the same manner as the front, except that, first, the back hip dart must be removed. In a full skirt of this type, the dart has no purpose, since there is no fit across the hipline. It must be removed to make the waistline fit.

The dart can be handled as shown in the front skirt, or it may be removed first and then the skirt flared as illustrated here. Figures 20 and 21 illustrate how the hip dart is swung into a flare at the bottom of the skirt.

Figure 20

7. Mark points A through G on the back skirt pattern, as illustrated.

8. Draw a line from point G to the hemline of the skirt, indicating the position desired for the flare. Mark point H.

9. On another sheet of paper, trace around the pattern from point F to point A to point D to point H. Leave the pattern in position. Mark points F, A, D, and H on the paper.

10. Placing the pencil at point G, swing the pattern so that point E of the pattern meets point F on the paper.

11. Leaving the pattern in this position, trace around the remainder of the pattern from point H to point C to point B to point E.

Figure 21

This illustrates the completed pattern with the dart E-F-G closed, and the resulting flare G-H-H.

This pattern may now be cut and spread exactly as the front skirt was in Figures 18 and 19. It must be kept in mind, however, when spreading that the skirt already has some fullness to begin with.

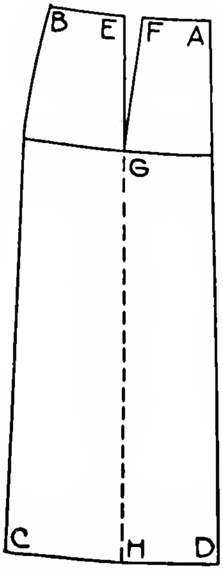


Figure 20

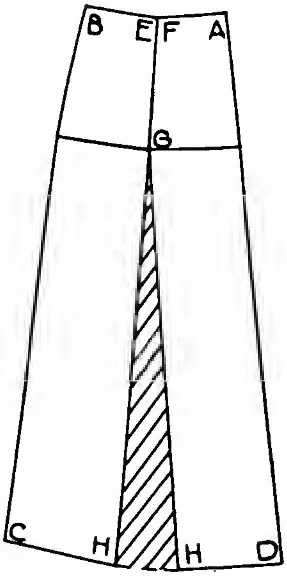


Figure 21

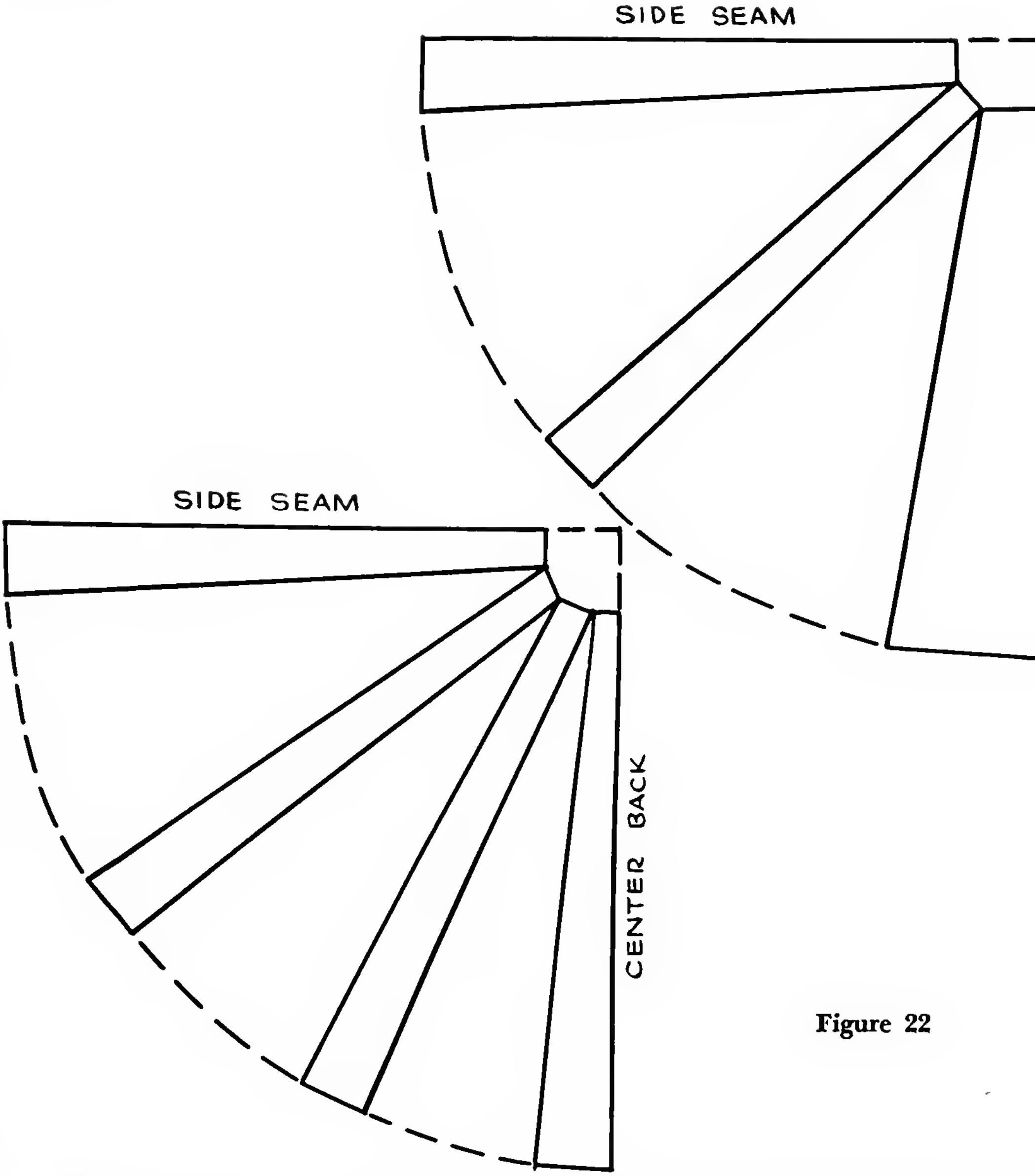


Figure 22

Figure 22

Here the back skirt is spread until it is a quarter circle. The center back can be placed on a straight grain, while the side seam will fall on the cross grain. This is to illustrate that the skirts can be slashed and spread any amount at all. Compare this with similar skirts cut on the basis of a circle directly, pages 100 and 101.

The difference between slashing and spreading the skirt pattern to make a circle, and making a circle directly, lies in the c
trol of the flare. When the skirt patter
slashed and spread, the flares can be pla
as desired. If the center front is to be
without flare, and all the flares concentra
on the sides, that can be done. The flares
be concentrated any place at all, or dist
uted evenly.

Figure 17 shows the finished appearanc
the circular flared skirt, with the full
coming from the waistline, on the figur

VII. CIRCULAR FLARES FALLING FROM THE WAISTLINE (MADE ON THE CIRCLE PRINCIPLE)

In making a circular skirt without the use of the skirt pattern, three distinct types of skirt are recognized: (1) the whole circle skirt, (2) the half circle skirt, and (3) the quarter circle skirt. That is, the entire waistline of the skirt may be made a whole circle, a half circle, or a quarter circle, depending on the amount of fullness desired in the hemline of the skirt. There may be other types, such as three-quarter circle skirts, but these are simply variations of the three main types.

Figure 23

The three types of circular skirts. The whole circle skirt falls in very full flares, the half-circle is less full, and the quarter-circle has the least fullness of all and approximates the appearance of the skirt in Figure 17.

In the circle skirts it is possible, of course, to divide the skirt, putting more fullness in one place than another, but there is no real control. For example, if a fuller back than front is desired, the back of the skirt could be made a whole circle, and the front of the skirt a half circle.

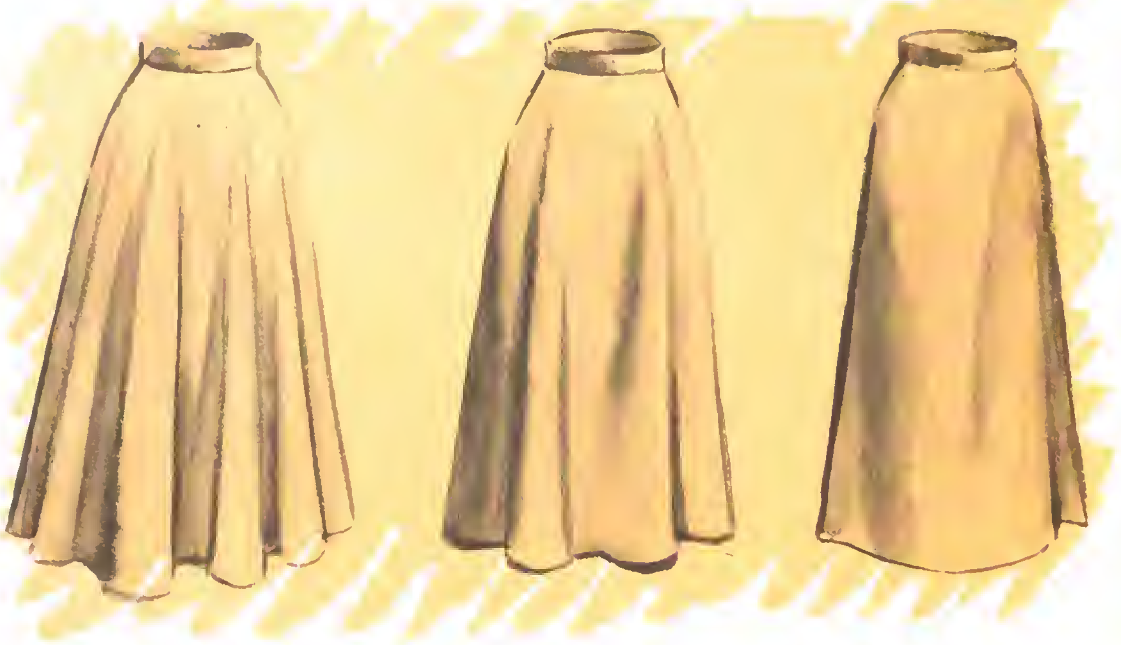
In order to make the circle desired, first the radius of the circle will have to be determined. (This is just an approximate radius, since the fractions used are not exact.)

For a Whole Circle Skirt: 1/6 of the waistline equals the radius of the circle. For example, if the waistline is 24 inches, 1/6 of 24 equals 4 inches, which is the radius.

For a Half Circle Skirt: 1/3 of the waistline equals the radius of the circle. For example, if the waistline is 24 inches, 1/3 of 24 equals 8 inches, which is the radius.

For a Quarter Circle Skirt: 2/3 of the waistline equals the radius of the circle. For example, if the waistline is 24 inches, 2/3 of 24 equals 16 inches, which is the radius.

The allowance for lengthwise seams will have to be included in the measurement of the waistline. Before the skirt is made, the number of seams in the complete skirt pattern will have to be figured, and the seam



allowance for the lengthwise seams taken care of in the waist measurement.

It is generally advisable to make the measurement of the circle about one inch smaller than the waistline. The seam allowance at the waistline of the skirt should be slashed and the waistline stretched to the proper measurement. This makes the flares fall from a little below the waistline, giving a smoother waistline. How much the waistline can be stretched, depends on the fabric used.

Figure 24

All three types of skirts are shown on this figure.

The Whole Circle

1. Cut a sheet of paper the same width as the material to be used for the skirt, and any length. Mark points A, B, C, and D, as illustrated.

2. From point D on line D-C, measure off the same distance as line A-D (the width of the paper), and mark point E.

Note: Line A-D must be at right angles to line A-B. It is necessary to start with a right angle so that when line A-B rests on the selvage of the garment, line A-D will fall exactly on the cross grain.

3. Draw a line from point A to point E.

4. From point A on line A-B, measure off the radius for the whole circle skirt, and mark point F. (In the above problem this was found to be 4 inches.)

5. From point A on line A-E, measure off the same radius, and mark point G, as illustrated.

6. From point A on line A-D, measure off the same radius, and mark point H.

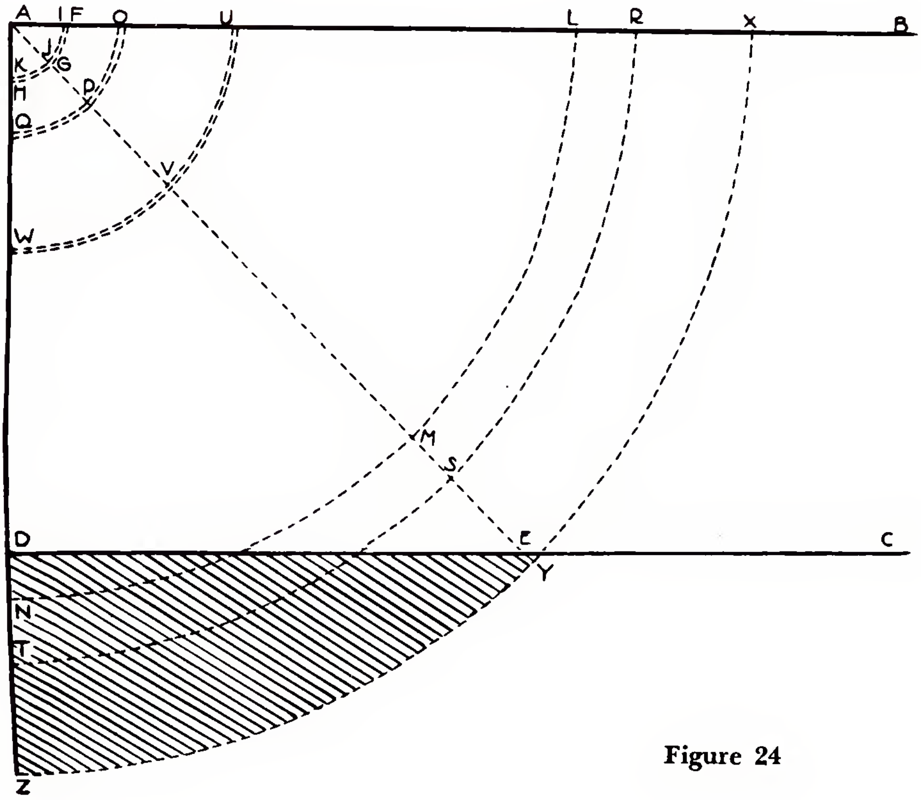


Figure 24

7. Draw a smoothly curved line from point F to point G to point H.

Note: Line F-G-H should now equal ¼ of the entire waistline. It will not be correct, however, since the radius used is only an approximate one. A new line will have to be drawn, parallel to line F-G-H, and closer to point A, until it measures exactly ¼ of the waistline. This correction must be made for all circle skirts.

8. Mark the new waistline points, I, J, and K. (Carrying through the example given above, line I-J-K should equal 6 inches if the waistline is to be 24 inches.)

9. From points I, J, and K, measure off the length desired for the skirt, and mark points L, M, and N, as illustrated. Draw a smoothly curved line from point L to point M to point N for the hemline of the skirt.

Note: If the paper is not wide enough to take the full quarter of the skirt, both the pattern and the fabric will have to be pieced. The shaded section in the diagram shows the piecing in this particular instance.

10. Trace through the completed section I-L-M-N-K-J-I on to another sheet of paper. Correct the traced lines, and draw the straight grain line as desired.

Note: If it is necessary to piece the skirt, the added section must be cut as a separate pattern, and seam allowances added.

Section I-L-M-N-K-J-I is one quarter of the complete skirt. Four such sections will have to be cut and sewed together to make the whole skirt. It is important that the sections be cut so that all the seams fall on the same grain, otherwise they will pucker when sewed together.

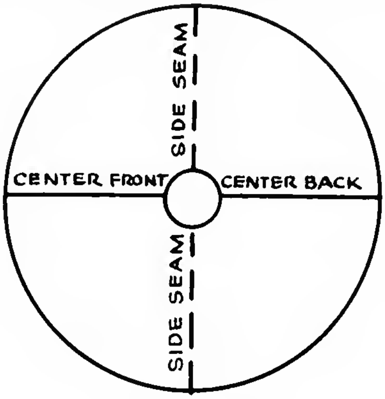


Figure 25

Figure 25

This shows the finished appearance of the whole circle skirt pattern. It may be cut as four pieces, two pieces, or one whole piece, as desired.

The Half Circle

The half circle skirt is constructed in the same way as the whole circle skirt, except that the radius is twice as long. In the above problem, the radius would be 8 inches. Line O-P-Q should equal ½ the complete waist measurement. For a 24 inch waistline, line O-P-Q should equal 12 inches.

11. Trace through the completed section O-R-S-T-Q-P-O on to another sheet of paper. Correct the traced lines, and draw the straight grain line as desired.

Note: Section O-R-S-T-Q-P-O is one half the complete skirt. Two such sections will have to be cut and sewed together to make the whole skirt. It is important that the sections be cut so that all the seams fall on the same grain, otherwise they will pucker when sewed together.

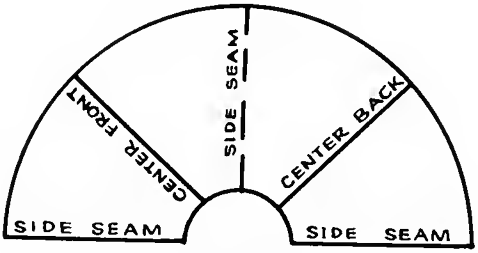


Figure 26

Figure 26

This shows the finished appearance of the half circle skirt pattern. It may be cut as two pieces, or one piece, if desired.

The Quarter Circle

The quarter circle is constructed in the same way as the half circle skirt, except that the radius is twice as long. In the above problem, the radius would be 16 inches. Line U-V-W should equal the complete waist measurement, or for the problem above, 24 inches.

12. Trace through the completed section U-X-Y-Z-W-V-U on to another sheet of paper. Correct the traced lines, and draw the straight grain line as desired.

Note: Section U-X-Y-Z-W-V-U is the complete skirt pattern. Line V-Y may be made the center front or the center back.

This method makes a very nice flared skirt, quite fitted through the hipline, because the flare is small, with just one seam which could be the center back seam or the center front seam. The skirt can also be divided into two sections. When the hemline becomes this narrow, it is usually better to construct the skirt shown in the next section, with the circular flare falling from the hipline.

Figure 27
This shows the finished appearance of the quarter circle skirt pattern.

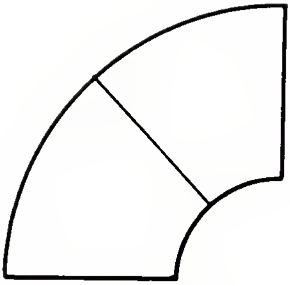


Figure 27

VIII. CIRCULAR FLARES FALLING FROM THE HIPLINE

When the flares in a skirt are to fall only from the hipline, the amount of flare which can be added is limited.

Most of the flare is obtained by closing the front and back hip darts, opening the flare below the hipline. A small amount of additional fullness can be added, depending on the pliability of the fabric used. Other than that, any additional flare desired must come through the use of seam flares. Generally, skirts of this type are seamed center front and center back, which, together with the two side seams, give four seam lines w
additional fullness can be added.

The front and back skirt patterns are
dled in the same way.

Figure 28
A four-piece circular flared skirt f
through the hipline.

Figure 29
1. Trace the front skirt pattern on a s
of paper. Mark points A, B, C, D, E,
as illustrated.

2. Draw a line from point G to the
line of the skirt. Mark point H. This
shows where the flare will fall. If the
is desired closer to the center front, mov
dart and line closer to the front.

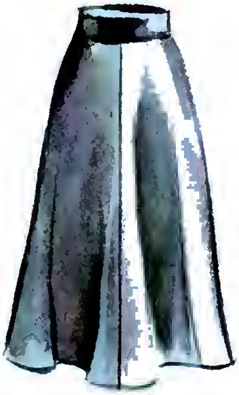


Figure 28

3. Cut out the front skirt pattern. Cut out the dart, E-F-G, and cut the pattern in two parts on line G-H.

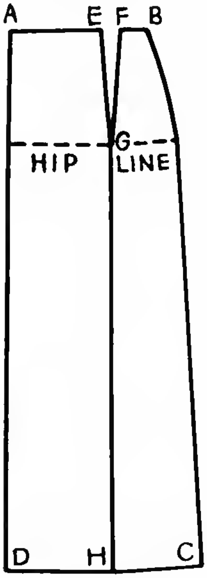


Figure 29

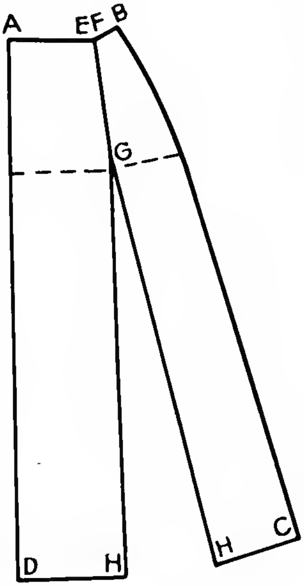


Figure 30

Figure 30

4. Place the two parts of the pattern together on a sheet of paper so that line E-G of the dart meets line F-G.

The flare will open up from H to G to H.

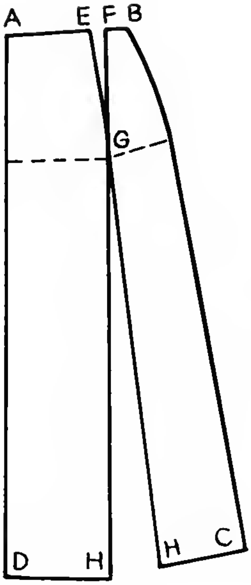


Figure 31

Figure 31

If only a small flare is desired, only part of the dart may be closed, giving a smaller flare, and the rest of the dart either stitched as a small dart, or eased into the waistband.

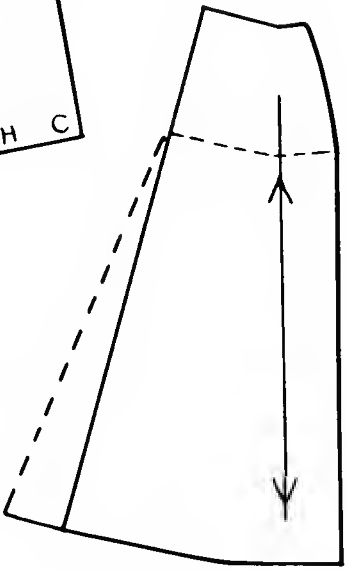


Figure 32

Figure 32

This shows the pattern with the dart fully closed, and additional flare added to the center front, from the hipline. The side seam of the skirt may be placed on a straight grain, throwing the center front seam on a bias grain, or the grain line may be drawn any way desired.

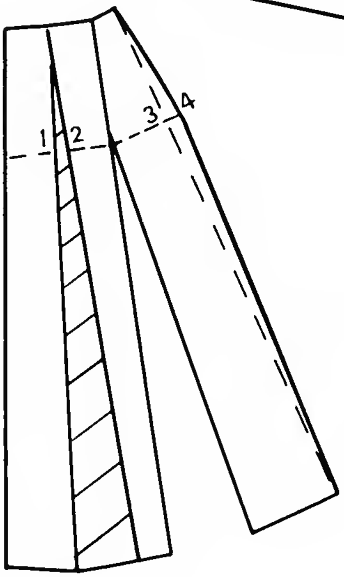


Figure 33

Figure 33

Here additional flare is added by closing the dart and also slashing and spreading

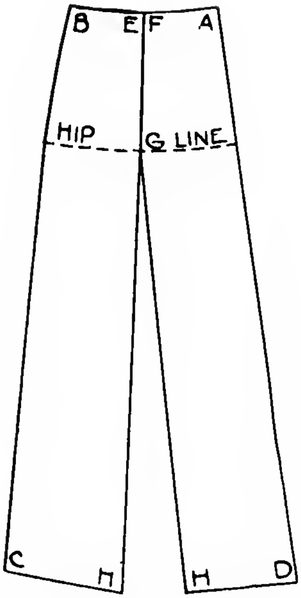


Figure 34

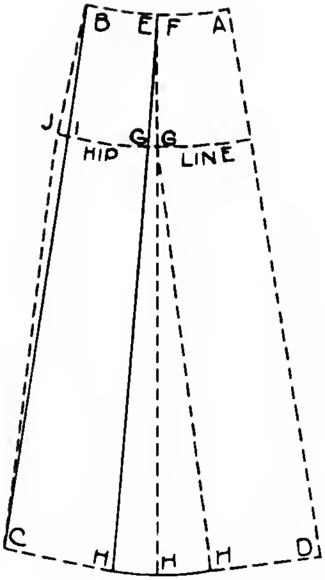


Figure 35

the skirt from the waistline. The extra fullness which appears at the hipline (1-2) can be removed from the hipline at the side seam by taking off the curve of the hipline as much as necessary to remove the extra width in the hip. The side seam line can be made a straight line. It can even be shaped a little toward the center front at the hipline, depending on the "give" of the fabric.

Figures 34 and 35

The back hip dart is closed and additional fullness added, if needed, in exactly the same manner as described for the front.

X

THE ONE-PIECE SLEEVE

An essential part of the set of foundation patterns is, of course, the sleeve. Making a properly fitted sleeve foundation pattern requires great care. The time spent in making it is rewarded by having a sleeve that will always set properly in the armhole for which it is made, no matter what type of sleeve style is made from the foundation pattern.

The basic sleeve pattern for all-inclusive use is a long, fitted, one-piece sleeve foundation pattern. This must have a cap or sleeve head carefully fitted into the armhole of the front and back bodice patterns with which it is to be used. It must have a minimum of width for comfort at the bicep, the elbow, the wrist, and be long enough to reach to the wrist without strain.

The well fitted sleeve which has a minimum width of fullness across the sleeve head and bicep, which has a smoothly fitted underarm, and which falls from the armhole without a wrinkle, although most desirable

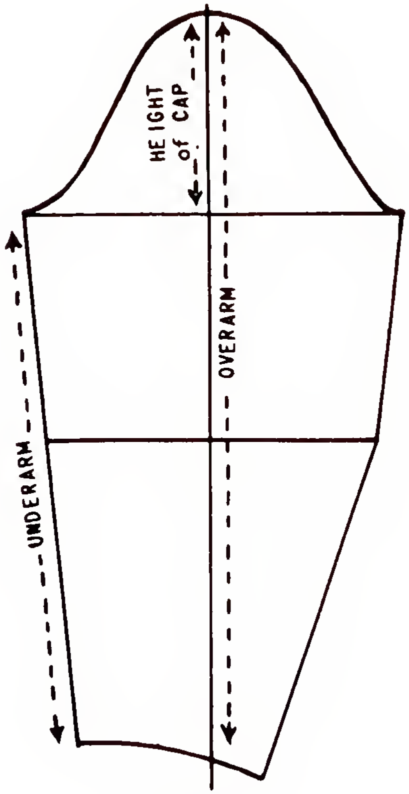


Figure 1

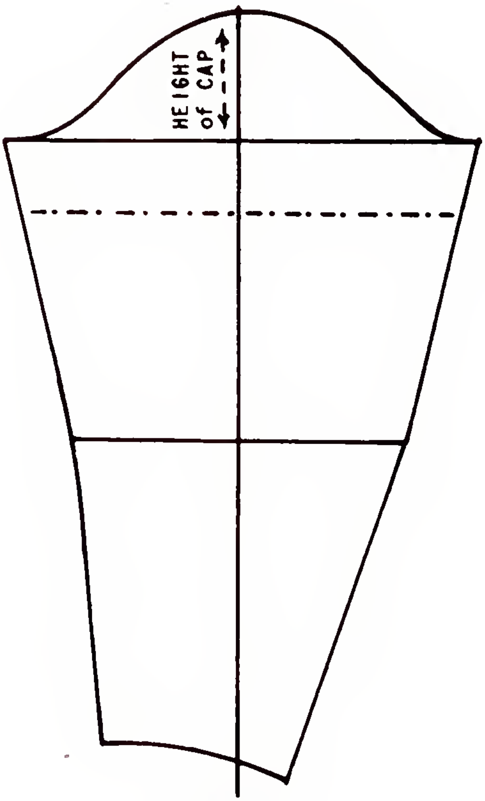


Figure 2

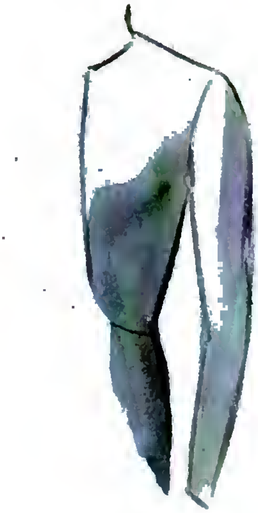


Figure 3

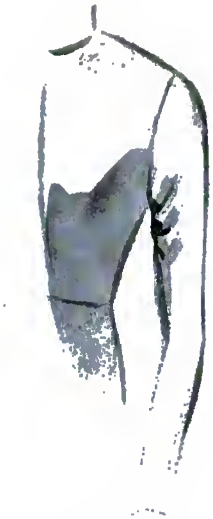


Figure 5

in current fashions, is not really a comfortable sleeve. Such a sleeve, especially with a tight wrist, does not permit one to raise the arm to any extent without pulling the rest of the garment up with it. In sideways motion, toward the front or back, however, it permits as much movement as any other sleeve. We tolerate it because it is so neat and trim in appearance.

A baggy underarm, though not so good looking, would make for more comfort as it would enable one to raise the arm hig without pulling the garment.

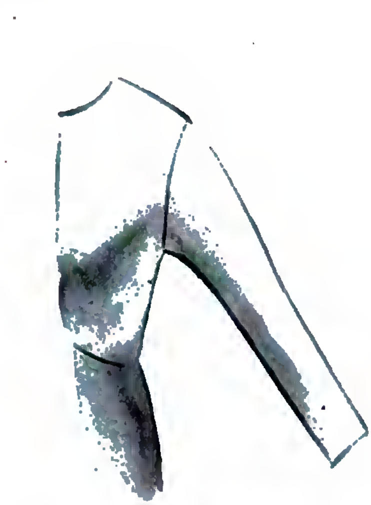


Figure 4

Sleeves which are loose at the wrist short sleeves, are comfortable no matter severely they are tailored, because the can move independently of the sleeve. W the arm is raised, the sleeve simply falls b from the arm, allowing for greater freed of motion.

All of this may be summed up simply saying that the longer the underarm of sleeve in proportion to the overarm, more comfortable the sleeve (the higher can raise one's arm without pull), but more baggy the sleeve in appearance. present well fitted sleeve is one in which lengths of the overarm and the underarm so balanced that the sleeve hangs witho wrinkle from the armhole.

Since the difference between the over length and the underarm length in a sl is really the height of the sleeve cap, above statement might then be made way: The higher the sleeve cap, relativ the more fitted the sleeve. That is, if be us were spread two sleeves such as Fig 1 and 2, one could say before setting sleeves into the armholes that Figure 1 wo be a neat, trim sleeve in appearance,

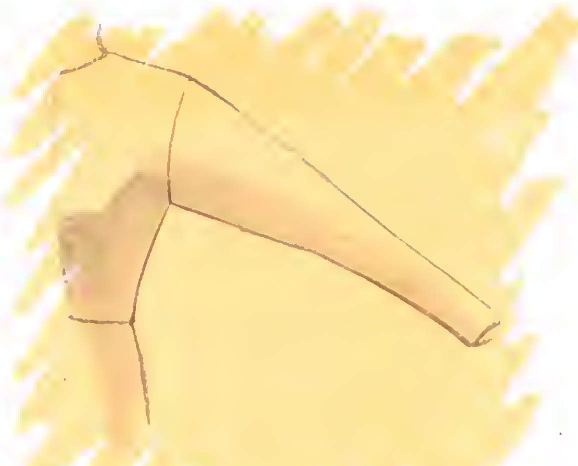


Figure 6

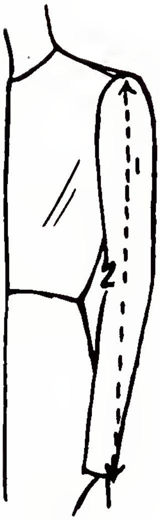


Figure 7

that Figure 2 would be loose and baggy by comparison.

Figure 1 is a tailored sleeve with a high, fitted cap and a normal underarm length. Figure 2 has a short cap, loosely fitted, with extra length in the underarm. See later in this chapter for the construction of caps of varying heights.

Figures 3 and 4 and 5 and 6 show the appearance of these two types of sleeve when set into a normal armhole.

Getting the correct height of the sleeve cap is most important in the making of the foundation pattern, for upon the height of the sleeve cap depends the hang of the sleeve.

Since there is no arm in the dress form, the measurements used for drafting the sleeve are more or less standard. These are more standard, perhaps, than any other measurements in the trade, as the variations found are slight.

The way to take sleeve measurements is illustrated mainly to show the location of the measurements on the arm. Individual arm measurements may be taken this way, of course, but it is very difficult to approximate the necessary minimum bicep width, and the underarm length. Again, as in the drafting of the front and back foundation patterns, it would be best to draft the sleeve in the nearest standard size to the individual's measurements, set it in a properly fitted bodice, and fit it to whatever individual variations might exist.

THE SLEEVE MEASUREMENTS

Figure 7

Overarm Length: The arm should hang in its normal position. The draft of the sleeve allows for the additional overarm length needed when the arm is bent.

This measurement goes from the edge of the shoulder seam, at the top of the arm, down over the elbow to the wrist.

The OVERARM measurement can best be determined by adding the height of the sleeve cap to the *underarm* measurement.

The height of the sleeve cap can be approximated for drafting purposes by measuring the armhole for which the sleeve is to be made, and taking one-third of that measurement, plus one-half inch. For example, if the armhole measures a total of 17½ inches, one-third of 17½ is about 5⅚. Because our formula is not exact, we can make this 6 inches since a round number will be easier to work with. The addition of ½

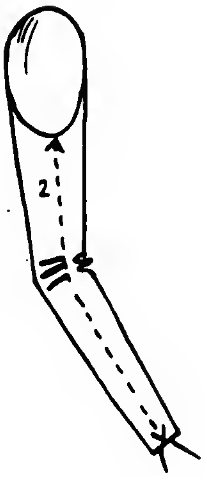


Figure 8

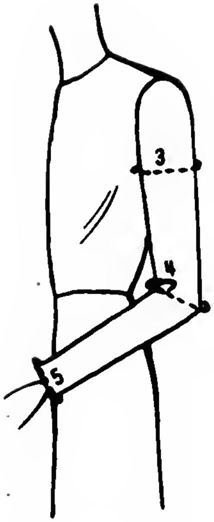


Figure 9

inch makes the approximate height of the sleeve cap 6½ inches.

Figure 8

Underarm Length: This measurement goes from the wrist, up the underpart of the arm to the armpit, or approximately the place where the underarm seam of the bodice ends.

Figure 9

Bicep: This is the measurement of the fullest part of the arm close to the armpit. This measurement should be taken with 1½ to 2 inches ease.

It must be recollected, however, that the front and back bodice armholes were extended under the arm to allow for additional room. (See Chapter Two, Figure 6 and Chapter Three, Figure 7.) This additional width must be matched in the sleeve. If ¾ inch was added to each armhole, making a total of 1½ inches extra, the bicep width of the sleeve will have to be increased by approximately the same amount.

Elbow: The circumference of the elbow is measured with the arm completely bent so as to get the fullest measurement.

Wrist: The wrist measurement is taken with just a little ease.

Good average measurements for drafting a size 12 sleeve would be as follows:

(This size sleeve finishes about 24 inches in length.)

OVERARM	23¼ inches	Increase	¼	inch	for	each	size	increase
UNDERARM	17 inches	"	⅛	"	"	"	"	"
BICEP	13¼ inches	"	½	"	"	"	"	"
ELBOW	11½ inches	"	½	"	"	"	"	"
WRIST	6½ inches	"	¼	"	"	"	"	"

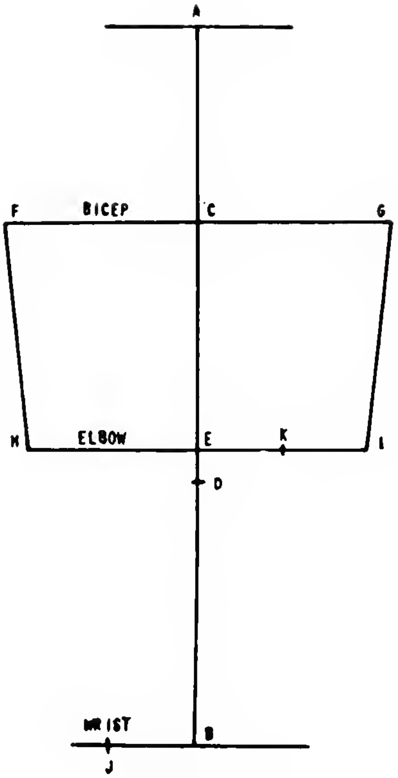


Figure 10

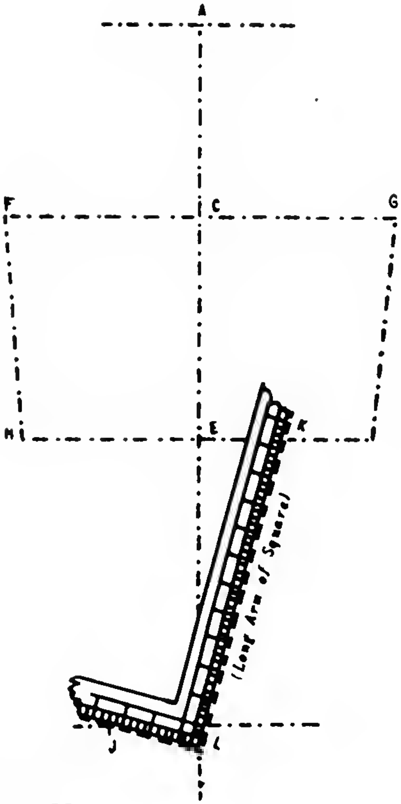


Figure 11

THE ONE-PIECE SLEEVE FOUNDATION PATTERN

The one-piece sleeve foundation pattern is the basic pattern for all types of dress sleeves. It is also the basis for the two-piece sleeve foundation pattern.

Figure 10

1. Draw line A-B equal to the OVERARM or full length measurement.

2. From point B measure off the UNDERARM measurement and mark point C. Line A-C is the height of the sleeve cap.

3. Find the center of line B-C, and mark point D. From point D measure up one inch (for all sizes) and mark point E. Point E will be the elbow level. *Disregard* point D.

4. Draw lines through points A, .C, E, B at right angles to line A-B.

5. On each side of point C, measure off one-half the BICEP measurement and mark points F and G. (Line F-G equals the entire bicep measurement.)

6. On each side of point E, measure off one-half the elbow measurement and mark points H and I.

7. Draw lines from point F to point H and from point G to point I.

8. Make line B-J equal to one-half the WRIST measurement.

9. Mark point K in center of line E-I.

Figure 11

10. Extend line A-B through point B for a short distance.

11. Place the tailor's square on the draft so that the long arm of the square rests on point K, the short arm of the square rests on point J, and the corner of the square

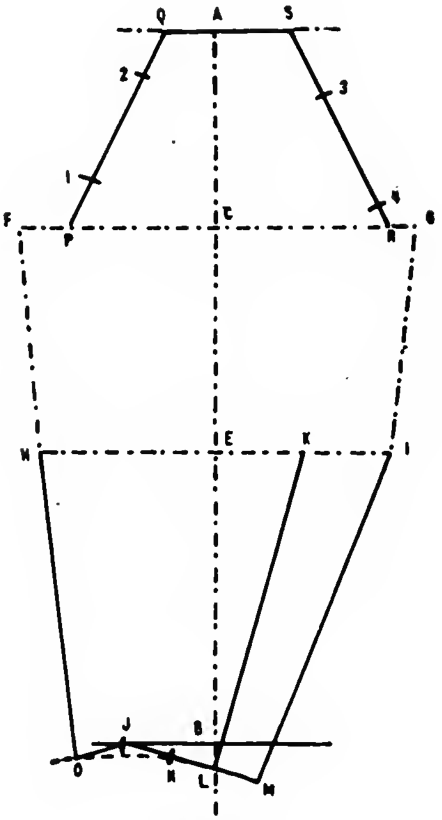


Figure 12

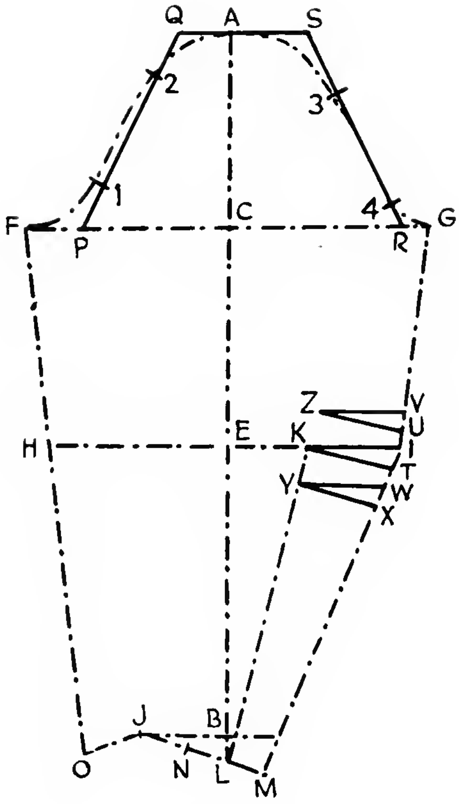


Figure 13

touches the line extended through point B. Mark the place where the corner of the square touches the extension of line A-B, point L.

12. Draw lines from K to L and from L to J.

Lines K-L and L-J will then be at right angles to each other.

Figure 12

13. Extend line J-L through point L for one-quarter of the WRIST measurement, and mark point M.

14. Find the center of line J-L and mark point N.

15. Through point N, draw a line parallel to the wrist line B-J (shown by the dotted line).

16. Draw a line equal to one-quarter of the WRIST measurement from point J to where it hits the parallel line drawn from point N. Mark point O.

17. Draw lines from point H to point O and point I to point M.

The Sleeve Cap: To help obtain the correct shape of the sleeve cap, the following guide lines and points are drawn:

F-P equals one-quarter of line F-C.

Line A-Q equals line F-P. Draw a line from point Q to point P.

Line G-R equals one-half of line F-P.

Line A-S equals line F-P plus line G-R. Draw a line from point S to point R.

Line P-1 equals line F-P.

Line Q-2 equals line A-Q.

Line S-3 equals line A-S.

Line R-4 equals line G-R.

Figure 13

18. Draw a smoothly rounded line for the top of the cap from point A to 2 and from point A to 3.

19. Continue the front cap line through point 2, going outside the guide line about ½ inch between points 1 and 2 and ⅛ inch from point 1, making a well rounded curve into point F.

20. Continue the back cap line through point 3, going *inside* the guide line a little, through point 4, making a shallow curve into point G.

The Elbow Darts

The back underarm seam, line G-I-M, is longer than the front underarm seam, line F-H-O, because of the bend at the elbow. The surplus length is reduced by means of darts at the elbow so that both seam lines will be the same length. (One, two, or three darts may be made, or the fullness held by loose pleats, or by shirring.) Three elbow darts will be illustrated here.

21. Find the difference in length between the front and back underarm seam lines (F-H-O and G-I-M).

22. Divide the difference into three equal parts.

The positions shown here for the darts are purely arbitrary. So long as they center around the elbow area, the darts may be spaced as desired.

23. Mark off the dart spaces as follows:

I-T equals one-third of the difference.

I-U equals ¾ inch.

U-V equals one-third of the difference.

T-W equals ¾ inch.

W-X equals one-third of the difference.

24. Draw a line from point T to point K, completing the center dart.

25. Draw line Y-W parallel to line K-I.

Draw a line from X to point Y, completing the dart.

26. Draw line V-Z parallel to line K-I.

Draw a line from point U to point Z, completing the dart.

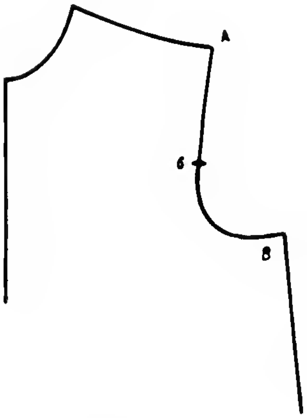


Figure 14A

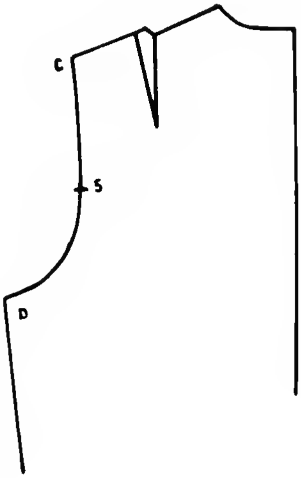


Figure 14B

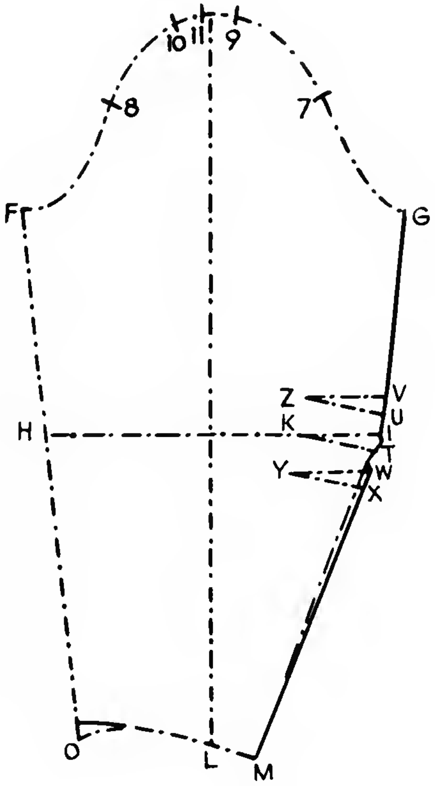


Figure 15

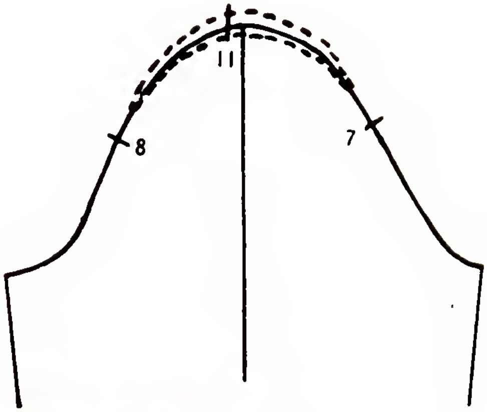


Figure 16

How to Shape the Wristline

(The dotted line O-N in Figure 12 has been omitted from Figure 13 because it no longer serves a purpose.)

27. Draw a smoothly curved line from point O to point N, blending it into line N-M.

Notches for Setting in the Sleeve

To make the sleeve foundation pattern really practical, notches should be made in the cap which, corresponding with notches in the front and back bodice armholes, make it possible always to set in the sleeve correctly. No sleeve pattern is complete without them.

Figure 14

Figures 14A and 14B show the armhole sections of the front and back bodices. The position of the notches (points 5 and 6) on the front and back armholes outlines the area in which the fullness present in the sleeve cap must be eased. The average space between the notches is 8 to 9 inches.

28. From the shoulder line on the back armhole (point C), measure down about 4½ inches and mark a notch, point 5.

29. Mark point 6 on the front armhole so that B-6 equals D-5 of the back.

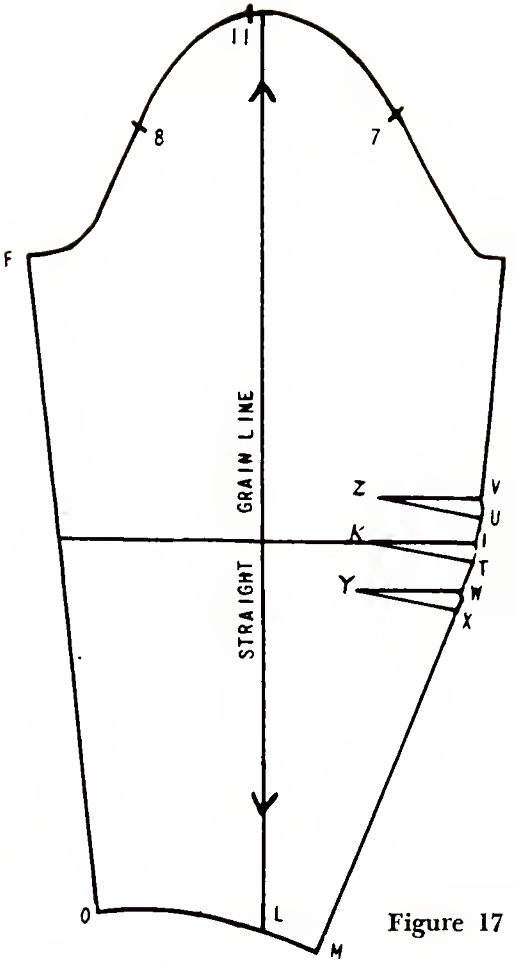


Figure 17

Figure 15

30. On the sleeve cap make correspon ing notches 7 and 8 so that F-8 equals B of the front armhole *plus* 3/16 inch, and G equals D-5 of the back armhole *plus* 3/ inch.

The little ease (3/16 inch) which is allowe in the sleeve cap between the notches an the underarm seam is there to permit ea setting in of the extreme curve of the unde arm section without stretching the armhol

A notch must be made at the top of tl sleeve cap as well to indicate the point which the sleeve cap mets the shoulder sear

31. From notch 7 on the back sleeve ca measure off the same distance as 5-C on tl back armhole and mark point 9.

32. From notch 8 on the front sleeve cap, measure off the same distance as 6-A on the front armhole and mark point 10.

33. Find the center between points 9 and 10 and mark point 11. This is the notch for joining with the shoulder seam.

The amount of ease present in the sleeve cap (the space between points 9 and 10) should be at least 1¾ to 2 inches. If the fabric is so stiff as to make it impossible to ease in the fullness unnoticeably, as little as 1¼ inches may be allowed, sacrificing some of the appearance of the sleeve cap.

Figure 16

If the sleeve cap when finished does not have a sufficient amount of ease in it, the cap may be increased in height, thus increasing the ease, as shown in Figure 16.

If the cap, when measured, is found to have too much ease in it, it may be decreased in height, thus reducing the ease, as shown in Figure 16.

A slight change in shape has been indicated at the wrist line O-M in Figure 15. A quarter of an inch may be taken off at point O if it is desired to make the wrist curve a straighter line. This is useful when making facings extended from the sleeve. It is difficult to turn under a facing or sleeve hem which is cut in one with the sleeve if the wrist line is very curved. The fact that the front underarm seam line is shortened is not important because the line is bias enough to be stretched back to its original length when joined to the back underarm seam.

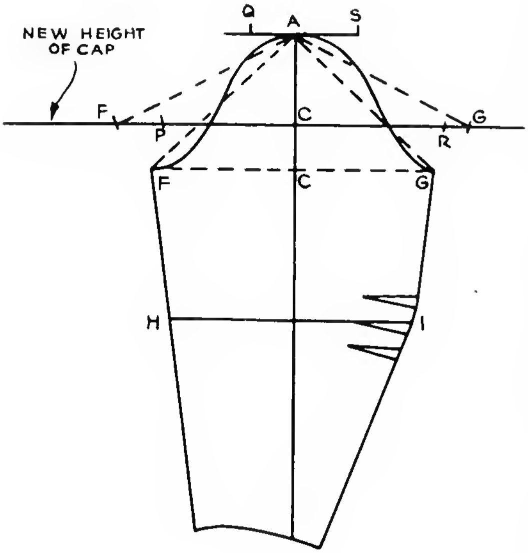


Figure 18

It is best to adjust the elbow dart lengths so that both sides of each dart are equal.

Extend line Z-U so that it equals line Z-V.

Extend line K-T so that it equals line K-I.

Extend line Y-X so that it equals line Y-W.

Connect the new lines as illustrated.

Figure 17

This shows the completed sleeve. See also Figure 1 in this chapter.

Fitting the Sleeve Foundation Pattern

Cut the sleeve in muslin, allowing seams all around the pattern. Baste it up carefully, and set it in a front and back bodice (cut in muslin and basted together) which has the correct notches marked at the armholes. Check the whole fitting on the dress form. Be sure the shoulder pad is pinned in position if the bodice fitting has been made over a pad.

The sleeve is hanging correctly when it falls smoothly from the shoulder without a wrinkle; when the sleeve head shows no unnecessary fullness any place, nor is too tight any place. The back corner of the wrist (point L) will approximately fall on the side seam line of the skirt.

Make any corrections necessary. Lengthen the sleeve cap if it shows strain, or shorten it if it has too much head. Readjust the ease and shoulder notch if necessary. Make any changes necessary in the sleeve foundation pattern as well.

No matter what style sleeve is made from this foundation sleeve pattern, it should set as perfectly, in the same armhole, as the foundation pattern without further fitting.

CHANGING THE HEIGHT OF THE CAP

Figure 18

This shows the completed sleeve of Figure 17 with the new construction lines for shortening the height of the cap, and lengthening the underarm. The letters used are the same as in Figure 12 since the construction of the new cap is similar.

34. Draw a line any place desired above the old line F-G for the new cap height.

35. Measure the distance between points F and A of the old cap (as shown by the dotted line).

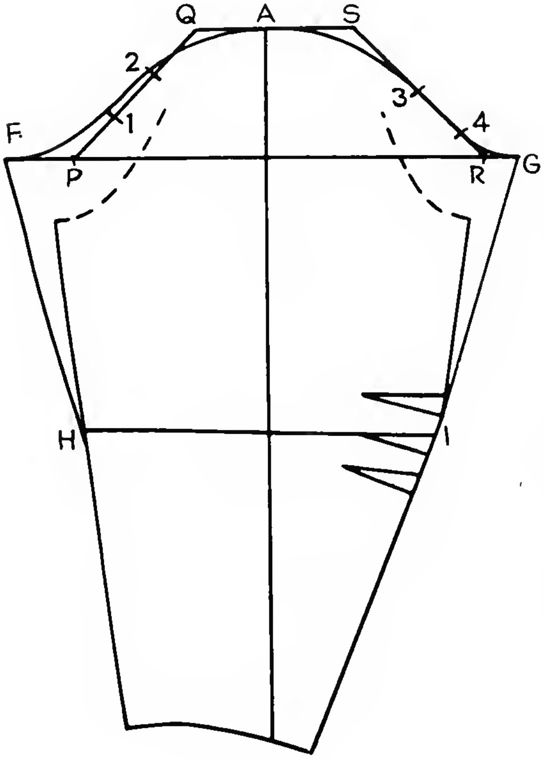


Figure 19

36. From point A to where it hits the new cap line, measure off the distance F-A, and mark the new point F.

37. Measure the distance between points G and A of the old cap (as shown by the dotted line).

38. From point A to where it hits the new cap line, measure off the distance G-A, and mark the new point G.

39. Mark points P, Q, R, S according to the instructions in Figure 12 for the sleeve cap.

Figure 19

This shows the shaping of the new shorter cap according to the instructions in Figure 13. (The guide lines of Figure 18 have been removed to show the new cap more clearly.)

40. Join the new point F to point H, and the new point G to point I.

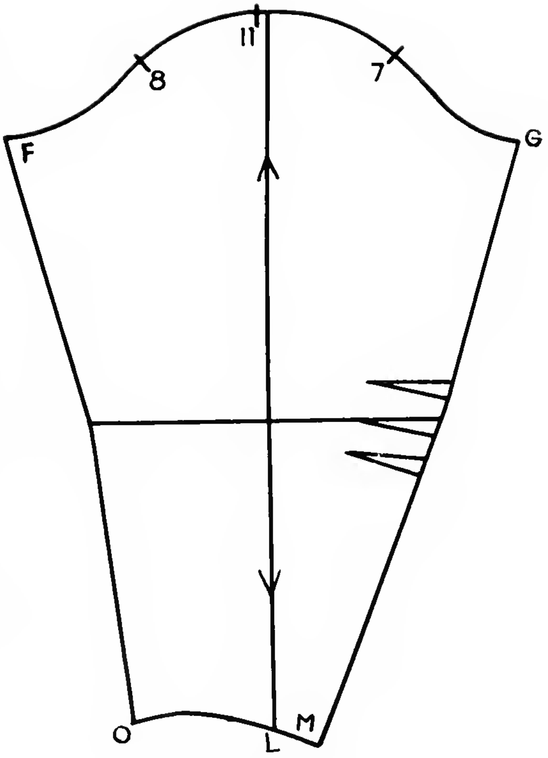


Figure 20

Figure 20

This shows the completed sleeve. See also Figure 2 in this chapter.

XI

THE TWO-PIECE SLEEVE FOUNDATION PATTERN

The two-piece sleeve is the severely tailored sleeve used in suits and coats. A two-piece sleeve has certain advantages over a one-piece sleeve. It can be shaped without the use of elbow darts which would be quite bulky in wool and the seams permit as much extra shaping as desired.

Style sleeves are seldom worked out on the two-piece sleeve pattern. The wrist may be made wider or narrower, but that is all. Other style sleeves, in coats and suits, such as the bishop sleeve, lantern sleeve, etc., are all worked on a one-piece sleeve foundation pattern.

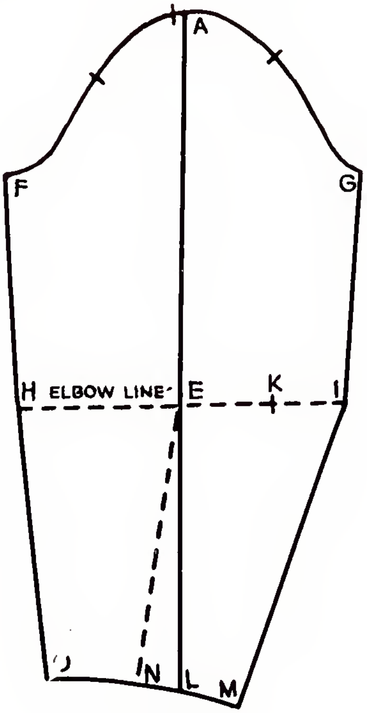


Figure 1

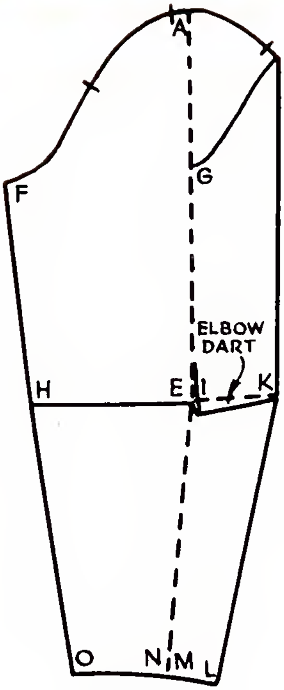


Figure 2

The two-piece sleeve foundation pattern is made from the one-piece sleeve foundation pattern which is folded.

Figure 1

This shows the one-piece sleeve with only those letters indicated that are necessary for folding the sleeve. See Chapter Ten, Figure 17.

1. Draw a line from point E to point N.

Figure 2

2. Fold the upper back underarm section of the sleeve so that line G-I meets the center line A-E. (Point I will meet point E.)

Leave the upper section closed.

3. Fold the lower back underarm section of the sleeve so that line I-M meets the center line E-N.

Fold the excess paper at point E in the form of an elbow dart.

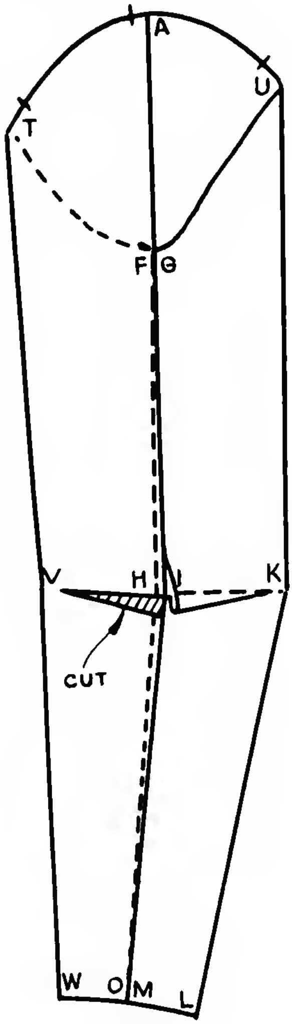


Figure 3

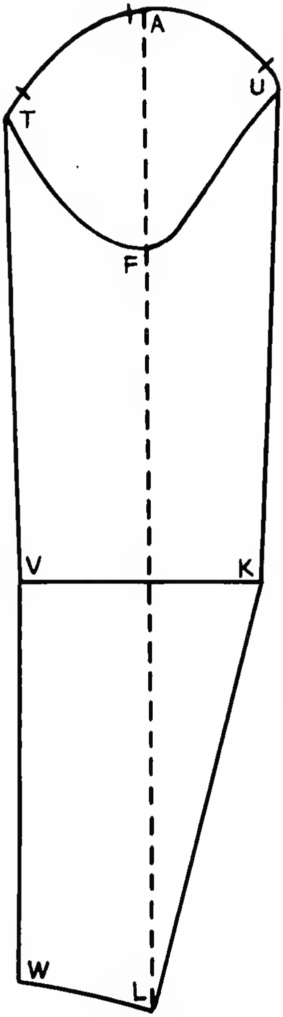


Figure 4A

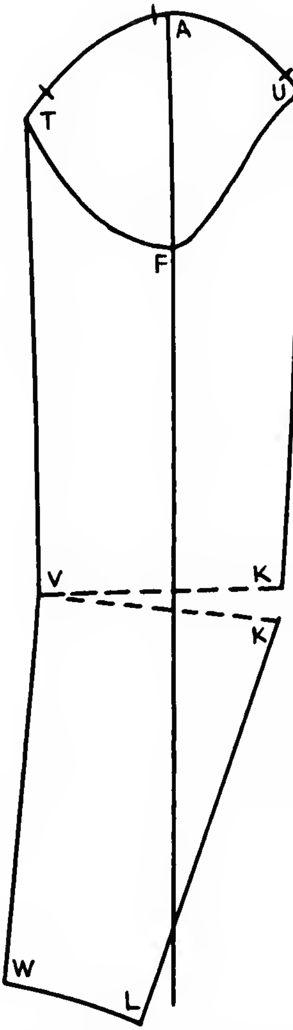


Figure 4B

Figure 3

4. Fold the upper front underarm section of the sleeve so that line F-H meets the upper back underarm line G-I.

Note: In order to fold the lower front underarm section to the center of the sleeve, it is necessary to cut the elbow line from point H to the fold, separating the u and lower front sections.

Leave the upper section closed.

5. Fold the lower front underarm se so that line H-O meets the lower back u arm line I-M.

6. Mark points T, U, V, and W, as trated.

The sleeve is now folded and ready used in the construction of the two- sleeve.

A number of style sleeves also depen the folded pattern.

Figure 4

7. Trace the *folded* one-piece sleeve pattern on a sheet of paper. Mark point A. Trace through the underarm section of the cap on lines T-F-U. Mark point F.

8. Mark all points illustrated.

9. Draw the elbow line from point V to point K.

If desired, more shape may be given to the sleeve by slashing and spreading at the elbow line, as illustrated in Figure 4B.

HOW TO MARK THE UNDERARM SEAMS

The underarm seams may be drawn any way desired. The underarm section shown here is a good, average shape.

Figure 5

10. Divide the front underarm section of the cap, line T-F, in two equal parts, and mark the center point 1.

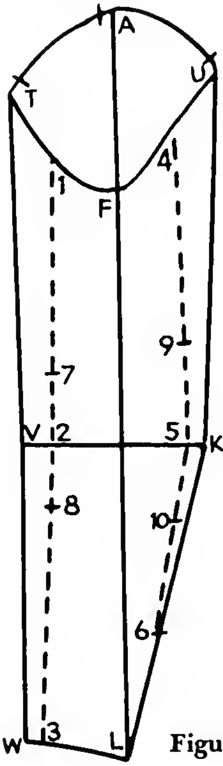


Figure 5

11. From point V on the elbow line, V-K, measure off one inch (for all sizes) and mark point 2.

12. From point W on the wristline, W-L, measure off ¾ inch (for all sizes) and mark point 3.

13. Draw lines from point 1 to point 2 and from point 2 to point 3.

Back Underarm Seam

14. Divide the back underarm section of the cap, line U-F, in two equal parts, and mark the center point 4.

15. From point K on the elbow line, K-V, measure off ½ inch (for all sizes) and mark point 5.

16. From point L on the back line, L-K, measure up 4 inches (for all sizes) and mark point 6.

17. Draw lines from point 4 to point 5, and from point 5 to point 6.

HOW TO NOTCH THE SLEEVE

18. From point 2 on line 2-1, measure up 3 inches and mark notch 7.

19. From point 2 on line 2-3, measure down 2 inches and mark notch 8.

(The position of the notches is not fixed. They may be placed differently if desired.)

20. From point 4 on line 4-5, measure off the same distance as from point 1 to notch 7, and mark notch 9.

21. From point L on line L-6-5, measure off the same distance as from point 3 to notch 8, and mark notch 10.

Figure 6

The two-piece sleeve is seldom made with a fitted wrist. The wrist measurement, W-L in Figure 5, should be increased to permit the easy passage of the hand through the sleeve without an opening. Eight inches is an average measurement for size 12. That would mean that line W-L-11 should meas-

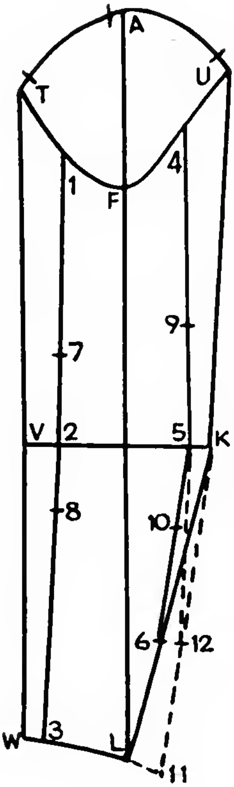


Figure 6

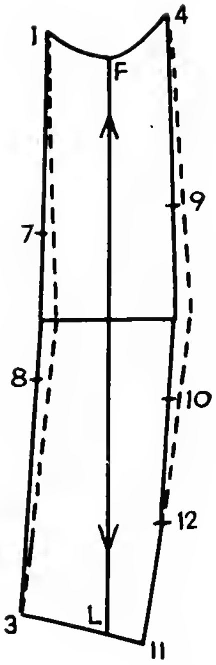


Figure 7

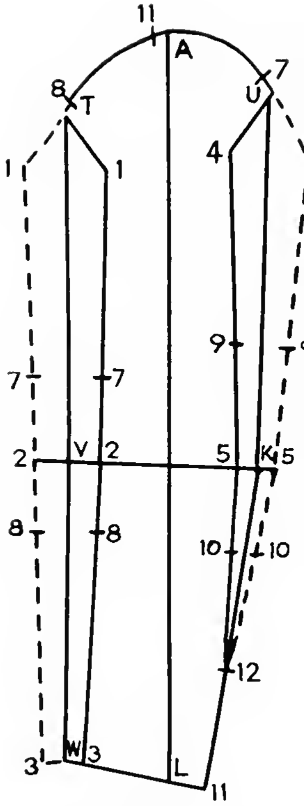


Figure 8

ure 4 inches. Figure 6 shows how this is done. Point 11 is joined to point K. Line 11-12 equals line L-6. Point 12 is joined to point 5.

The following instructions will be based on Figure 6.

HOW TO TRACE THROUGH THE UNDERARM SECTION OF THE SLEEVE

Figure 7

22. Place a sheet of paper, large enough to hold the complete underarm section, underneath the draft.

Trace the section through on lines 11-12-5-4-F-1-2-3-L-11. Trace through notches 7, 8, 9, 10, and points 12 and F.

23. Correct the traced lines, shaping the front and back seam lines as illustrated by the dotted lines, and draw the straight gr line from point F to point L.

The sleeve may be shaped inside the fr line (1-3) about ¼ inch and outside the b line (4-12) about ¼ inch.

24. Cut out the underarm section of sleeve, notching points 7, 8, 9, 10, 12, an

Figure 7 shows the completed undera section.

HOW TO OPEN THE OVERARM SECTION OF THE SLEEVE

Figure 8

The overarm section is still in its cl position. It must be opened before it be traced through.

25. Fold the paper on line T-V back derneath the draft, and with a tracing wh

trace through the draft on lines T-1-2. Trace notch 7.

26. Open the folded section of the paper, and correct the traced lines. Section T-1-2-V has reversed its position.

27. Fold the paper on line V-W back underneath the draft, and trace through the draft on lines W-3-2. Trace notch 8.

28. Open the folded section of the paper, and correct the traced lines. Section V-W-3-2 has reversed its position.

29. Mark points 1, 2, 3, and notches 7 and 8.

30. Fold the paper on line U-K back underneath the draft, and trace through the draft on lines U-4-5. Trace notch 9.

31. Open the folded section of the paper and correct the traced lines.

32. Mark points 4, 5, and notch 9.

33. Draw a line from the new point 5 to point 12.

34. From point 11 on the new line, 11-12-5, measure up the same distance as from point 11 to point 12 to notch 10, and mark the new notch 10.

HOW TO TRACE THROUGH THE OVERARM SECTION OF THE SLEEVE

Figure 9

35. Place a sheet of paper, large enough to hold the complete overarm section, underneath the draft.

Trace the section through on the outside lines, 11-12-5-4-U-A-T-1-2-3-W-L-11.

Trace through notches 7, 8, 9, 10, and points 12 and A.

36. Correct the traced lines shaping the back seam line the same amount as the underarm section.

Draw the straight grain line from point A to point L.

37. Cut out the overarm section of the sleeve, notching points 12, 7, 8, 9, 10, and A.

Figure 9 shows the completed overarm section.

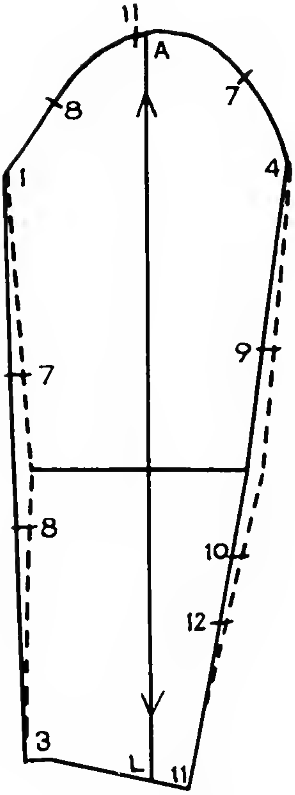


Figure 9

Cut both the overarm and underarm sections of the sleeve in muslin, allowing seams all around the pattern. Baste it up carefully and set it in a front and back bodice (cut in muslin and basted together) which has the correct notches marked at the armholes. Check the whole fitting on the dress form. Be sure the shoulder pad is pinned in position.

The sleeve is hanging correctly when it falls smoothly from the shoulder without a wrinkle; when the sleeve head shows no unnecessary fullness anywhere, nor is too tight anywhere.

Make any corrections necessary. Lengthen the sleeve cap if it shows strain, or shorten it if it has too much head. Readjust the ease and shoulder notch if necessary. Make any changes necessary in the sleeve foundation pattern as well.

XII

SET-IN SLEEVES

This chapter, and the two following, on style sleeves cover all basic types of style sleeve necessary to be able to make any sleeve at all.

These sleeves are all based on the one-piece sleeve foundation pattern because that is the sleeve in most use today. The two-piece sleeve which is covered in Chapter Eleven is confined mostly to suits and coats. In the days when women's dresses were lined and boned, until the time of World War I, the two-piece sleeve was used in all dresses. The softer type of dress, coming into vogue about 1912, brought with it the one-piece sleeve. However, any of the styles may be made on the two-piece foundation pattern, if desired.

All the style sleeve patterns divide into two main types: (1) the set-in sleeve in which the sleeve is set into an armhole, and (2) the sleeve joined to the bodice (raglan or kimono type sleeves) in which the sleeve or part of the sleeve is joined to the entire bodice or part of it.

Figure 1

There are four identifiable parts to the sleeve which must be recognized in the construction of style sleeves: the overarm, the underarm, the front, and the back, as shown in the illustration. The parts principally concerned with style are the overarm and the back of the sleeve. The front is generally left alone because it is the carrying part of the sleeve—the utilitarian side. The underarm rarely has any design on it because it is mostly hidden.

All the styles in each of these types of sleeves are derived either through seams, flares, pleats, tucks, darts, or gathers, just as any other part of the garment. Review Chapter Six for these subjects.

The following pages on set-in sleeves may be divided into groups containing sleeves based on similar principles. An attempt has been made to show basic sleeves and suggest some possible variations which will enable the reader, after careful study, to make any sleeve she may wish to.

For those style effects which fall from the front and back of the sleeve, it is best to use the foundation pattern folded like an arm, so that the design may be drawn exactly as it is to appear finished. All one has to do then is to learn the technique of opening the sleeve to make the finished pattern.

The first group of sleeves, Sections I through VIII, is based on the folded sleeve. Careful study of all the sleeves in this group will bring out the basic things to remember in making all sleeves of this type.

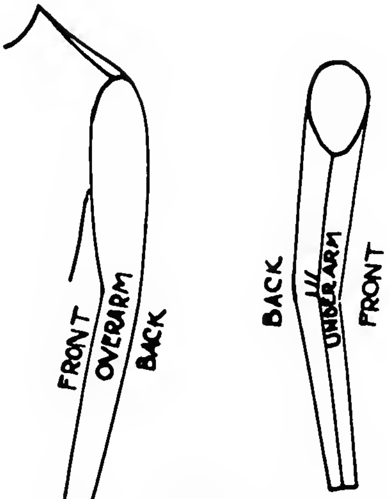


Figure 1

For those style effects which fall from the overarm and underarm of the sleeve, it is best to use the foundation pattern opened flat. Careful study will show the similarities in the sleeves in Section IX through XIII.

There are, of course, many variations of these basic types as well as combinations of them. One can have a bell sleeve with a darted cap, for example. All the possibilities in these sections will reveal themselves only after much practice and experimentation in fabric as well as paper, not only from this book but from all current fashions.

I. THE BISHOP SLEEVE

Figure 2

The bishop sleeve is gathered at the wrist to a straight band cuff.

Figure 3

1. Trace the one-piece sleeve foundation pattern, in its folded position, on a sheet of paper. (See Chapter Eleven, Figures 2 and 3.) Mark points A, B, C, D, E, F, and G, as illustrated.

2. Extend the wrist line, D-E, through point D and E an indeterminate length.

3. From point D on the extended line measure off the distance desired (half the length of the extra fullness to be added) and mark point H.

4. From point E on the extended line, measure off the same distance as line D-H, and mark point I.

Figure 4

5. Draw a line from point A to point H, and from point C to point I.

6. Draw a straight underarm seam line from point F to point G.

Figure 5

7. On line A-H, fold the paper back underneath the draft, and with a tracing wheel, trace through the draft on lines A-F-G-H.

8. Open the paper out flat, and correct the traced lines. Mark the new points F and G.

9. On line C-I, fold the paper back underneath the draft and trace through the draft on lines C-F-G-I.

10. Open the paper out flat, and correct the traced lines. Mark the new points F and G.

Note: As much extra length may be added to the sleeve as desired, as indicated by the

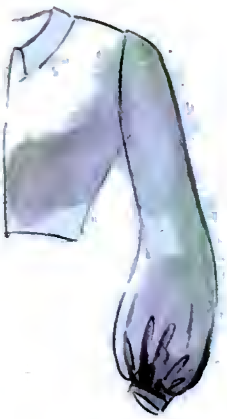


Figure 2

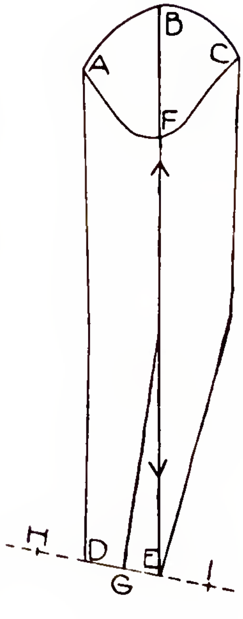


Figure 3

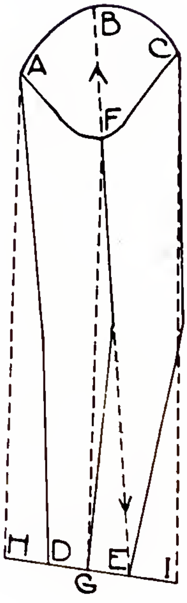


Figure 4

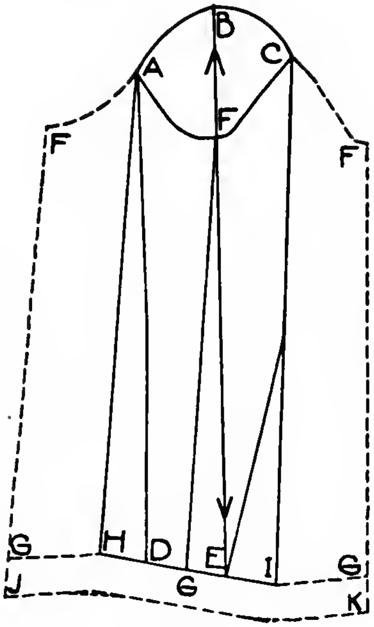


Figure 5

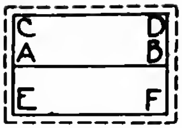


Figure 6

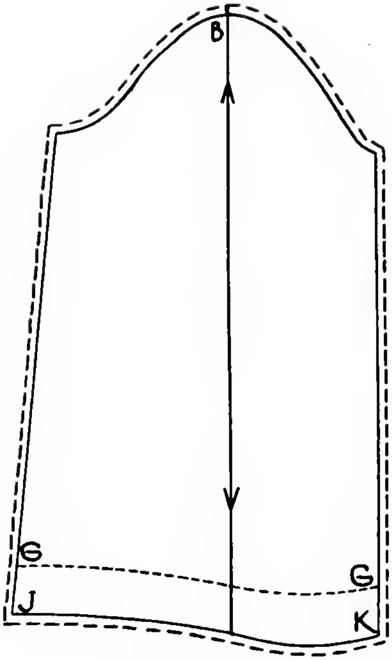


Figure 7

dotted lines G-J-K-G. This will cause the sleeve to hang over the cuff. The width of the cuff must be taken into consideration, too, as additional length for the sleeve. The wider the cuff, the less length needs to be added to the sleeve.

Figure 6

11. To construct the wristband, or band cuff, draw a line equal to the wrist measurement of the sleeve (twice line D-E). Mark points A and B, as illustrated.

12. From point A on line A-B, square a line equal to the desired width for the band cuff, and mark point C.

13. From point B on line A-B, square a line equal to the line A-C, and mark point D. Draw a line from point C to point D.

Note: The band cuff is made double its finished width, since it is folded in half when joined to the sleeve.

14. Make line A-E equal to line A-C, and line B-F equal to line B-D. Draw a line from point E to point F.

15. Add seams all around the cuff. Line A-B is the straight grain line.

Figure 7

16. Add seams all around the pattern in Figure 5. Cut out the bishop sleeve pattern, notching point B.

Figure 2 shows the finished appearance of the sleeve on the figure.

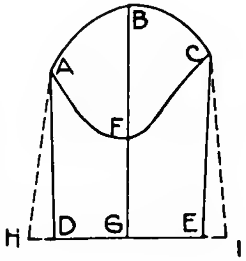


Figure 8

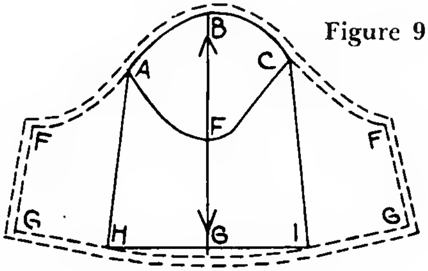


Figure 9

Figure 10

Figures 8, 9 and 10

The same construction may be applied to a short sleeve in order to get additional width at the sides. This makes a straight flared sleeve, for the sleeve hangs straight and smooth. A circular flared sleeve is illustrated in Section IX.

Note: the bottom line of the sleeve is curved slightly to make the sleeve appear better.

II. THE BELL SLEEVE

Figure 11

The bell sleeve is a straight sleeve which hangs wide and loose at the wristline. Section III shows another type of bell sleeve, not very often used, which is wide and loose at the wrist, but otherwise fitted.

Figure 11

Figure 12

1. Trace the one-piece sleeve foundation pattern in its folded position, on a sheet of paper. (See Chapter Eleven, Figures 2 and 3.) Mark points A, B, C, D, E, F, G, and H, as illustrated.

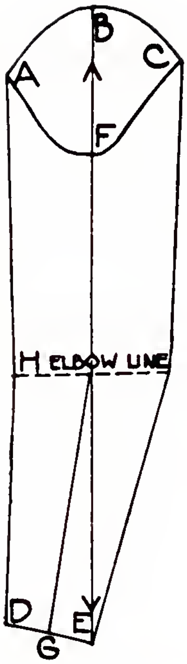


Figure 12

Figure 13

2. Extend the wristline, D-E, through point E for an indeterminate length.

3. From point E on the extended line, measure off any distance desired (the length of the additional fullness to be added to the sleeve), and mark point I.

4. Draw a line from point C to point I.

5. Find the center of line D-I, and mark point J.

6. Draw a line from point F to point J.

Note: This is the new underarm seam

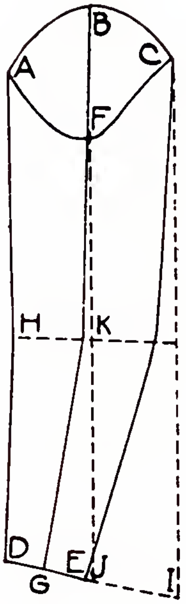


Figure 13

line. The underarm seam has been moved so that it will run through the center of the new sleeve. Mark point K where the underarm seam line crosses the elbow line.

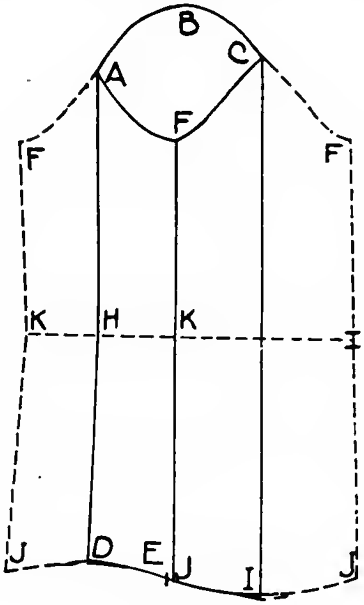


Figure 14

Figure 14

7. On line A-H, fold the paper back underneath the draft and trace through the draft from point A to point F, to point K to point H.

8. Open the paper out flat, and correct the traced lines. Mark the new points F and K.

9. On line H-D, fold the paper back underneath the draft, and trace through the draft from point D to point J, to point K to point H.

10. Open the paper out flat, and correct the traced lines. Mark the new points K and J.

11. On line C-I, fold the paper back underneath the draft, and trace through the draft on lines C-F-K-J-I.

12. Open the paper out flat, and correct the traced lines. Mark the new points F and J.

13. Round off the corners at points D and I.

14. Subtract the measurement of line F-K-J from the measurement of line F-J. Mark the difference as ease, or a pleat, or a dart, at the elbow line as indicated by the notches on line F-J.

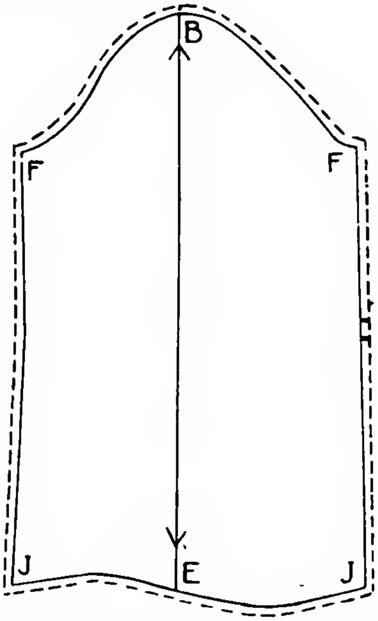


Figure 15

Figure 15

15. Add seams all around the sleeve pattern. Draw the straight grain line from point B to point E.

16. Cut out the pattern, notching point B, and the elbow notches.

Figure 11 shows the finished apearance of the sleeve on the figure.

Note: The sleeve just illustrated has a slightly curved front line, making the sleeve hang with better shape. If desired, the sleeve can be made to hang straight front and back, as illustrated in Figures 16, 17 and 18.

Figure 16

A straight line is drawn from point A to point D, and the rest of the construction continued as above. The front section is then opened in one piece, on line A-D.

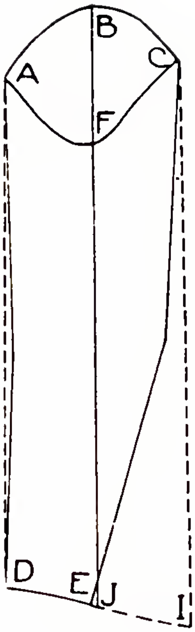


Figure 16

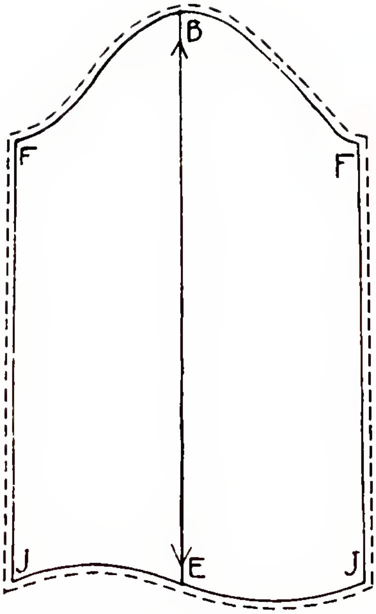


Figure 17

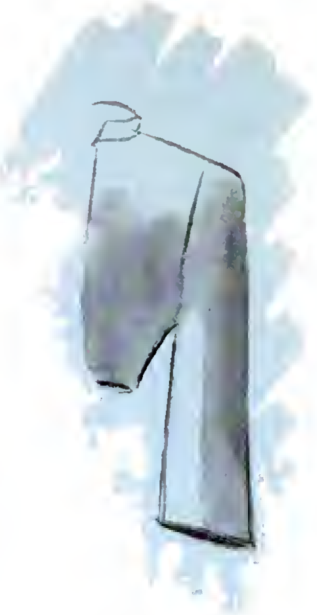


Figure 18

Figure 17

Both lines F-J will measure the same, and there will be no elbow dart or ease.

Figure 18

This shows the finished appearance of the straight bell sleeve on the figure.

III. THE FITTED BELL SLEEVE

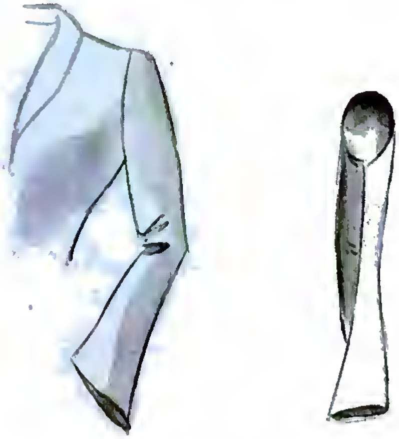


Figure 19

Figure 19

This type of sleeve is one in which the bottom of the sleeve can be made as wide as desired, at the same time keeping the rest of the sleeve fitted. It offers a contrast to the bell sleeve in Section II.

Figure 20

1. Trace the one-piece sleeve foundation pattern in its folded position on a sheet of paper. (See Chapter Eleven, Figures 2 and 3.) Mark points A, B, C, D, E, F, G, and H, as illustrated.

2. Extend the wrist line, D-E, through point E, any length desired, and mark point I.

3. From point I, draw a smoothly curved line into the underarm seam line, G-F, at the point desired. Mark point J, where the two lines meet.

Note: Figure 20 now shows the sleeve exactly as it will appear when finished. See Figure 19.

Figure 21

4. Fold the paper back underneath the

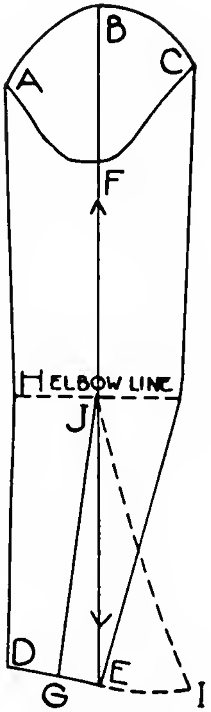


Figure 20

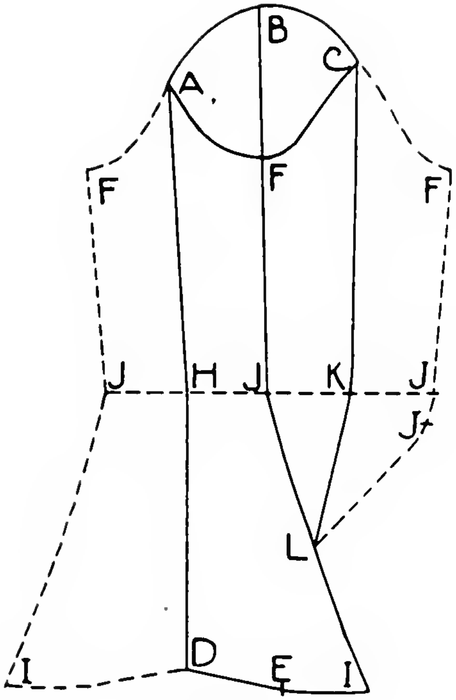


Figure 21

draft on line A-H, and trace through the draft from point A to point F to point J.

5. Open the paper out flat, correct the traced lines, and mark the new points F and J.

6. Fold the paper back underneath the draft on line D-H, and trace through the draft from point H to point J to point I to point E to point D.

7. Open out the paper flat, correct the traced lines, and mark the new points I and E.

8. Mark points K and L, on the back of the sleeve, as illustrated.

9. Fold the paper back underneath the draft on line C-K and trace through the draft on lines C-F-J-K.

10. Open the paper out flat, correct the traced lines, and mark the new points J and F.

11. Fold the paper back underneath the draft on line L-K, and trace through the draft from point L to point J to point K.

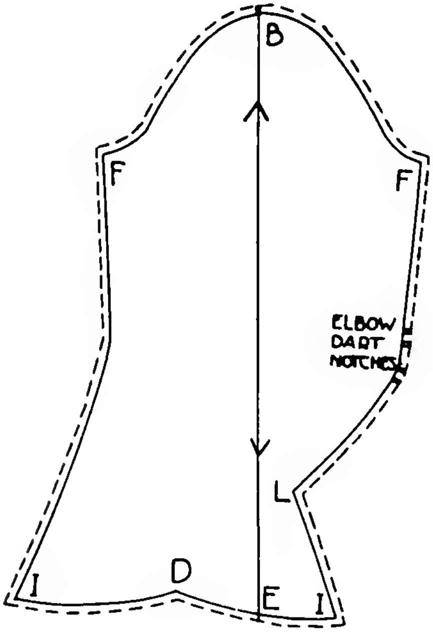


Figure 22

12. Open the paper out flat, correct the traced lines, and mark the new point J.

Note: The space between points J-J is the elbow dart. This should be divided into two or three darts for a smoother fit.

13. Add seam allowances around the entire pattern. Draw the straight grain line from point B to point E. Cut out the sleeve, notching the elbow darts, and point B.

Figure 22

This is the completed fitted bell sleeve pattern.

Figure 19 shows the finished appearance of the sleeve on the figure from the front and from the underarm.

IV. THE LANTERN SLEEVE

Two basic ways of making the lantern sleeve are shown in this section. Many variations are possible, depending on the location of the lantern, the shape of the lantern, and the size of the sleeve. In any case, the lantern results from having the two parts of the sleeve which sew together, curve in opposite directions.

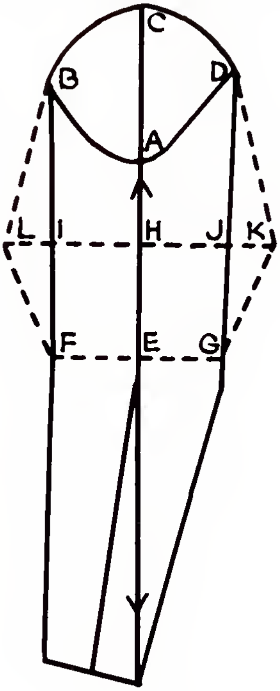


Figure 25

Type I

Figures 23 and 24

In Type 1, Figure 23, the fullness in the sleeve is confined to the area of the lantern itself. In Type 2, Figure 24, the fullness which makes the lantern runs throughout the entire sleeve.

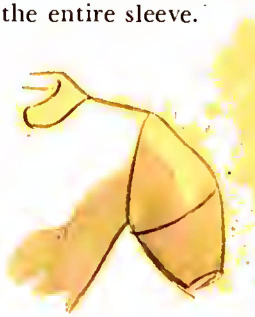


Figure 23

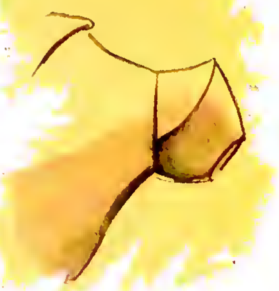


Figure 24

Figure 25

1. Trace the one-piece sleeve foundation, in its folded position, on a sheet of paper. (See Chapter Eleven, Figures 2 and 3.) Mark points A, B, C, and D at the cap, as illustrated.

Note: Although a short sleeve is shown in both types, long sleeves may be made in exactly the same way.

2. From point A on the center line, measure down any distance desired for the length of the sleeve, and mark point E.

3. Through point E, square a line across the sleeve. Mark points F and G. This line should always be squared from the center line of the sleeve, wherever it is drawn, *not* the straight grain line.

4. From point A on line A-E, measure down any distance desired for the position of the lantern, and mark point H.

5. Through point H, square a line across the sleeve. Mark points I and J.

6. Extend line H-J through point J any width desired (half the additional width to be given the sleeve) and mark point K. Draw a line from points D to K, and from K to G.

7. Extend line H-I through point I, the same length as line J-K, and mark point L. Draw a line from point B to point L and from point L to point F.

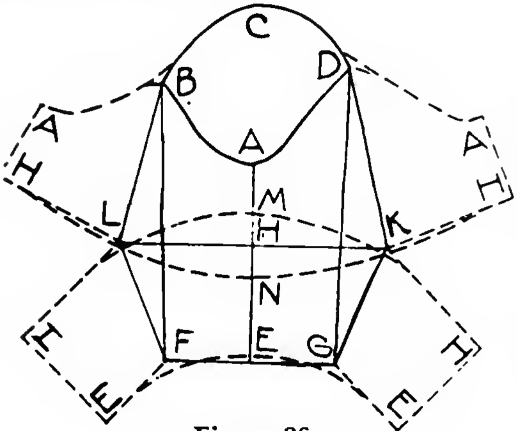


Figure 26

Figure 26

8. On line B-L, fold the paper back underneath the draft, and trace through the draft on lines L-H-A-B.

9. Open the paper out flat, and correct the traced lines. Mark the new point A and H.

10. On line D-K, fold the paper back underneath the draft, and trace through the draft on lines K-H-A-D.

11. Open the paper out flat and correct the traced lines. Mark the new points A and H.

12. On line L-F, fold the paper back underneath the draft, and trace through the draft on lines F-E-H-L.

13. Open the paper out flat and correct the traced lines. Mark new points H and E.

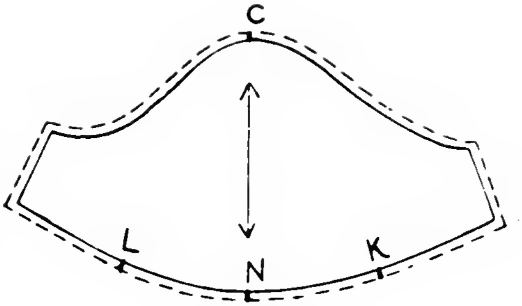


Figure 27

14. On line K-G, fold the paper back underneath the draft, and trace through the draft on lines G-E-H-K.

15. Open the paper out flat and correct the traced lines. Mark the new points H and E.

16. From point H on line H-A, measure up the desired distance, and mark point M.

Note: The higher point M is located, the more curve the lantern will have.

17. From point H on line H-E, measure the same distance as line H-M, and mark point N.

18. Draw a smoothly curved line from point H to point L to point M to point K to point H.

19. Draw a smoothly curved line from point H to point L to point N to point K to point H.

Note: Lines H-L-N-K-H and H-L-M-K-H should equal each other.

20. Draw a smoothly curved line from point E to point F to point E to point G to point E.

21. Place a sheet of paper underneath the draft. Trace through the draft on lines A-B-C-D-A-H-K-N-L-H-A.

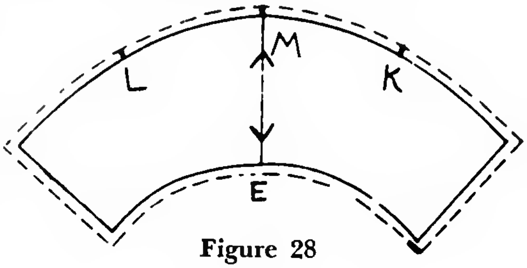


Figure 28

Figure 27

22. Correct the traced lines. Draw the straight grain line from point C to point N, and add seam allowances around the entire section.

23. Cut out the upper section of the sleeve, notching points C, L, N, and K.

Figure 28

24. Place a sheet of paper underneath the draft. Trace through the draft on lines H-L-M-K-H-E-G-E-F-E-H.

25. Correct the traced lines. Draw the straight grain line from point M to point E, and add seam allowances around the entire section.

26. Cut out the lower section of the sleeve, notching points L, M, and K.

The finished appearance of the first type of lantern sleeve is shown in Figure 23.

Type II

Figure 29

27. Trace the one-piece sleeve foundation pattern, any length desired, on a sheet of paper. Mark points A, B, C, D, E, and F, as illustrated.

28. Draw the quarter-fold lines of the sleeve. Mark points G-H and I-J. Line G-H is the center between lines B-A and C-F. Line I-J is the center between lines D-E and C-F.

29. Between lines G-H and I-J, divide the sleeve into any number of sections desired for cutting guide lines.

30. From point C on line C-F, measure off any distance desired for the location of the lantern, and mark point K.

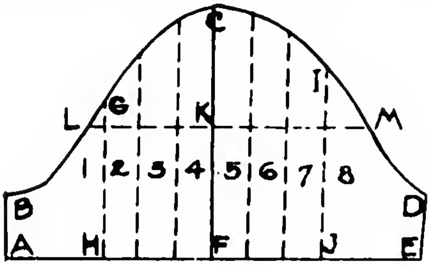


Figure 29

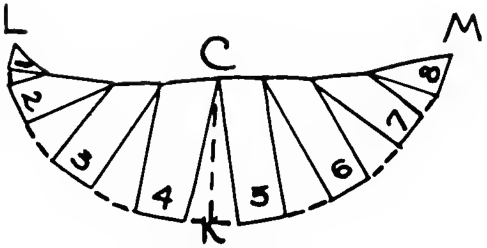


Figure 30

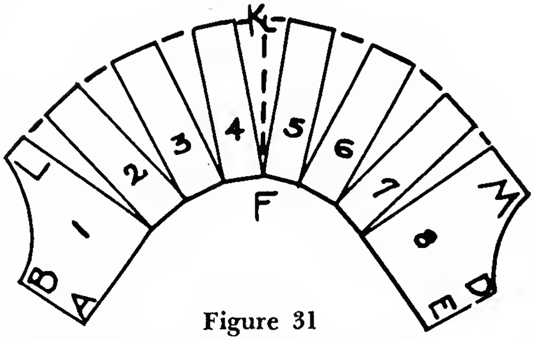


Figure 31

31. Through point K, square a line across the sleeve. Mark points L and M.

32. Cut out the entire sleeve. Cut the sleeve in two parts on line L-M.

33. Cut each section on the cutting guide lines, keeping all the pieces just barely joined to each other at the cap line L-C-M, and at the arm line A-F-E.

Figure 30

34. On another sheet of paper, spread the pieces of the upper section, L-C-M-K-L apart, any amount desired.

35. Trace around the entire section, making the cap line L-C-M a smoothly curved line. Draw the straight grain line, C-K.

Figure 31

36. On another sheet of paper, spread the pieces of the lower section, A-B-L-K-M-D-E-F-A, so that line L-K-M equals line L-K-M of the upper section.

37. Trace around the entire section, making the arm line, A-F-E, a smoothly curved line. Draw the straight grain line, F-K.

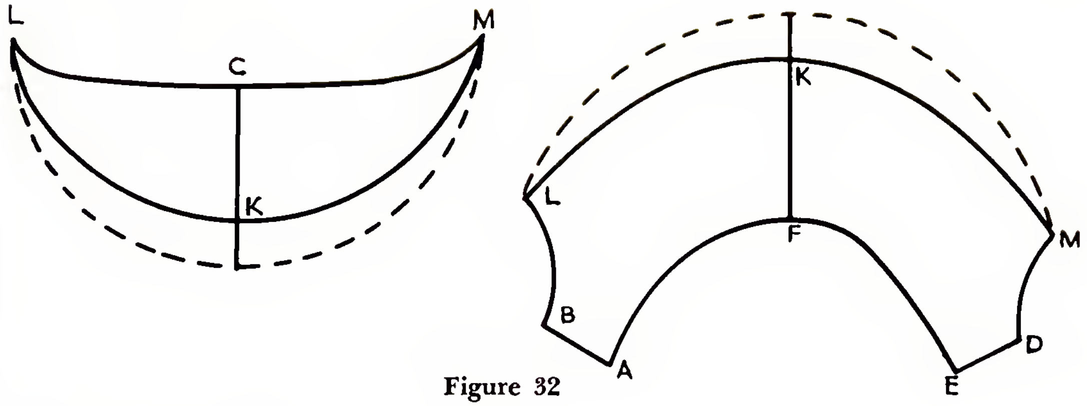


Figure 32

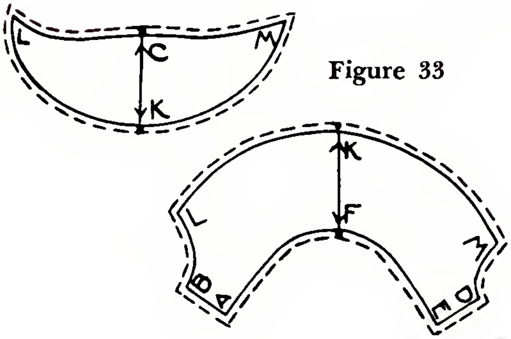


Figure 33

Figure 32

If more of a barrel effect is desired, additional length can be given to lines C-K and F-K, as illustrated.

Figure 33

38. Add seam allowances around each section. Cut out the sections, notching points C, K, and K, F.

The finished appearance of the sleeve on the figure is shown in Figure 24.

V. STYLE SLEEVE WITH OPEN FLARE

Figure 34

The type of sleeve illustrated in this section may be any type of sleeve in which the style lines of the sleeve are added to the front or back lines of the sleeve, or both, and the sleeve is divided into two or more sections.

This type of sleeve is constructed in the same way as the sleeves in sections VI and VII, except for the lack of gathers.

Any number of sleeves may be constructed on this basic principle.

Figure 35

1. Trace the one-piece sleeve foundation pattern in its folded position, on a sheet of paper. (See Chapter Eleven, Figures 2 and 3.) Mark points A, B, C, D, E, F, G, and H, as illustrated.

2. Draw the style lines of the sleeve exactly as they are to appear in the finished sleeve. (See Figure 34.) Mark points I, J, K, and L.

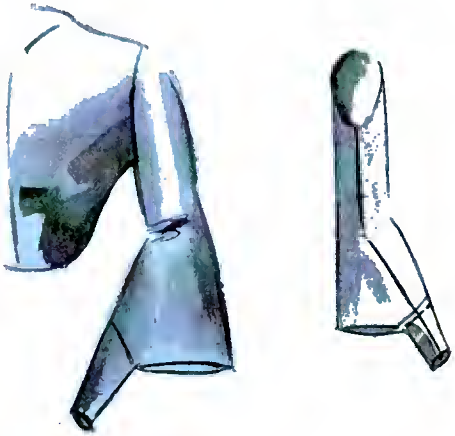


Figure 34

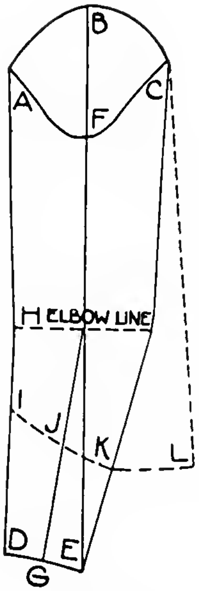


Figure 35

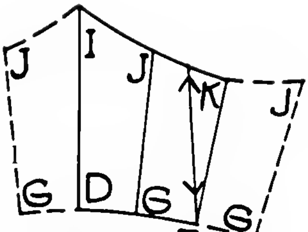


Figure 36

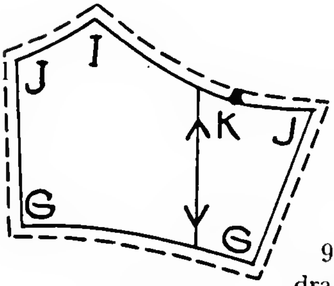


Figure 37

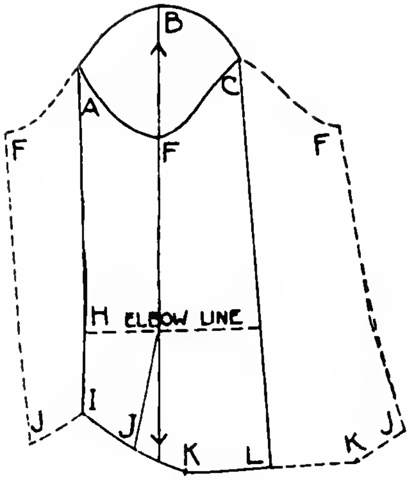


Figure 38

Figure 36

3. Place another sheet of paper underneath the draft, and trace through the cuff section on lines D-I-J-K-E-G-D. Trace through line G-J, and the straight grain line. Correct the traced lines.

4. Fold the paper back underneath the cuff section on line I-D. Trace through the cuff on lines I-J-G-D.

5. Open the paper out flat, and correct the traced lines. Mark the new points J and G.

6. Fold the paper back underneath the draft line K-E. Trace through the draft on lines K-J-G-E.

7. Open the paper out flat, and correct the traced lines. Mark the new points J and G.

8. Add seam allowances around the entire cuff section, and cut it out, notching point K.

Figure 37

This is the completed cuff section of the pattern.

Figure 38

Note: This is the same draft as Figure 35, with the cuff section missing.

9. Fold the paper back underneath the draft line A-H, and trace through the draft from point A to point F, and down the underarm seam to the elbow line.

10. Open the paper out flat, correct the traced lines, and mark the new point F.

11. Fold the paper back underneath the draft on line I-H, and trace through the draft from point I to point J, and up the underarm seam to the elbow line.

12. Open the paper out flat, correct the traced lines, and mark the new point J.

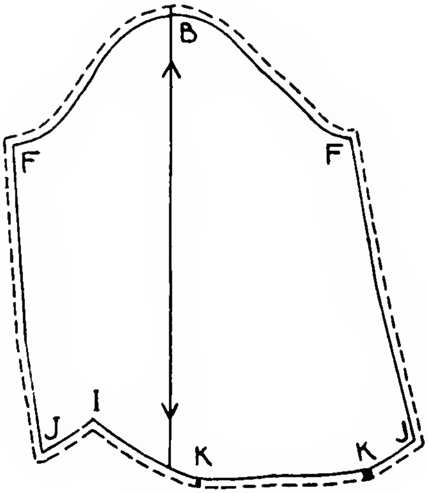


Figure 39

13. Fold the paper back underneath the draft on line C-L, and trace through the draft on lines C-F-J-K-L.

14. Open the paper out flat, correct the traced lines, and mark the new points F, J, and K.

15. Make line F-J a smoothly curved line, as illustrated.

16. Add seam allowances around the entire upper section of the sleeve, and cut it out, notching points K.

Figure 39

The completed upper section of the sleeve pattern.

Note: Line J-I-K of the upper section of the sleeve sews to line J-I-K of the cuff section. The upper section of the sleeve is folded so that point K meets point K, and line K-J of the upper section sews to line K-J of the cuff section.

VI. A STYLE SLEEVE GATHERED TO A CUFF—FIRST VERSION

Figure 40

This section and the one following illustrate what seems to be exactly the same sleeve made in different ways. The sleeves are similar so far as the style lines are concerned. The difference lies in the way the gathered sections fall. The method illustrated in this section makes a deeper puff at the front and back of the sleeve and keeps the sleeve fairly flat at the underarm. The method illustrated in Section VII makes a shallower puff, which is full at the underarm as well. Both sleeves must be made in fabric to appreciate fully the difference.

There is another difference between the two methods. In this section, Figure 41 immediately shows the finished appearance of the sleeve. One can decide at the very beginning whether or not the shape of the sleeve is satisfactory. In Section VII, it is impossible to tell exactly what shape the sleeve will have until the pattern is cut in fabric and sewed up.

The style lines used in this section and the next are, of course, simply one type of many that might have been used.

Figure 41

1. Trace the one-piece sleeve foundation pattern in its folded position on a sheet of paper. (See Chapter Eleven, Figures 2 and 3.) Mark points A, B, C, D, E, F, and G, as illustrated.

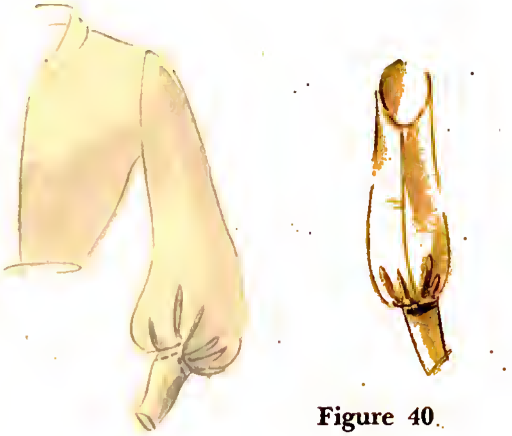


Figure 40

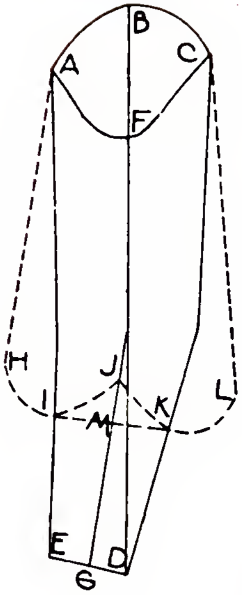


Figure 41

2. Draw the style lines of the sleeve exactly as they are to appear in the finished sleeve. (See Figure 40.) Mark points H, I, J, K, L, and M.

Note: The style lines of the sleeve illustrated in Figure 40, both overarm and underarm, have been reproduced as closely as possible on the folded sleeve pattern. The finished sleeve will appear exactly as it does now in Figure 41. Line I-M-K is on the underarm section of the sleeve. The sleeve in Figure 41 shows both the overarm and underarm lines on it as though it were transparent.

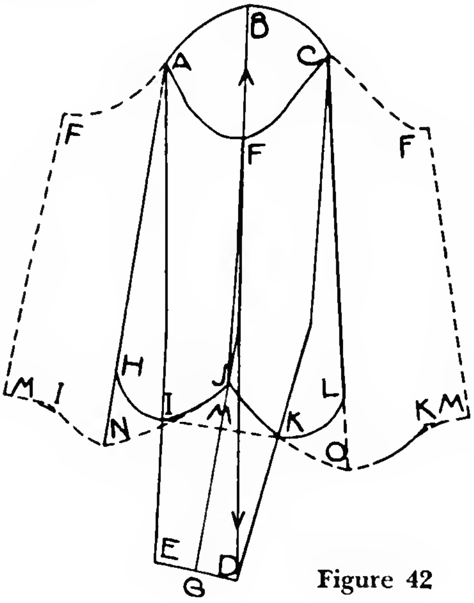


Figure 42

Figure 42

3. Extend line A-H through point H an indeterminate length.

4. From point H on the extended line, measure off the same distance as line H-I, and mark point N.

5. Draw a smoothly shaped line from point N to point I, as illustrated.

6. Extend line C-L through point L, an indeterminate length.

7. From point L on the extended line, measure off the same distance as line K-L, and mark point O.

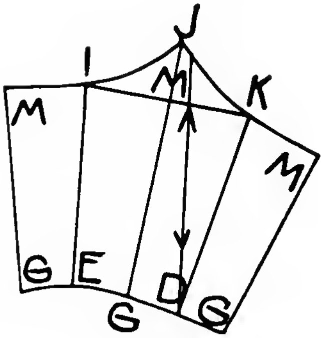


Figure 43

8. Draw a smoothly shaped line from point O to point K, as illustrated.

9. Draw a straight line from point F to point J.

10. Fold the paper back underneath the draft on line A-H-N.

11. Trace through the draft on lines A-F-J-M-I-N. Open the paper out flat, and mark the new points F, M, and I. Round off the corner at point I, as illustrated.

12. Fold the paper back underneath the draft on the line C-L-O.

13. Trace through the draft on line C-F-J-M-K-O. Open the paper out flat, and mark the new points F, M, and K. Round off the corner at point K, as illustrated.

Note: This completes the upper section of the sleeve.

Figure 43

14. Place another sheet of paper underneath the cuff section of the draft.

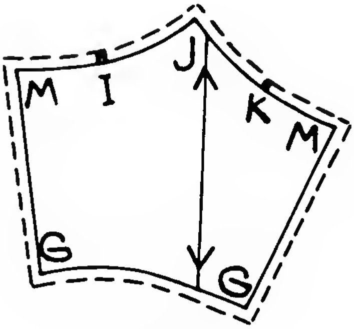


Figure 44

15. Trace through the draft on lines D-K-J-I-E-G-D. Trace through lines G-J, I-M-K, and the straight grain line.

16. Correct the traced lines, and mark all points.

17. Fold the paper back underneath the draft on line I-E.

18. Trace through the draft on lines I-M-G-E. Open the paper out flat and correct the traced lines. Mark the new points M and G.

19. Fold the paper back underneath the draft on the line K-D.

20. Trace through the draft on lines K-M-G-D. Open the paper out flat, and correct the traced lines. Mark the new points M and G.

21. Add seam allowances around the entire cuff section, and cut it out, notching points I and K.

Figure 44

This is the completed cuff pattern.

Figure 45

22. Add seam allowances around the entire upper section of the sleeve, as illustrated.

23. Cut out the upper section, notching points N and O.

Figure 45 shows the completed upper section of the sleeve pattern.

Note: Line M-N of the upper section of the sleeve gathers to line M-I of the cuff section, line N-J gathers to line I-J, line J-O gathers to line J-K, and line O-M gathers to line K-M.

The finished appearance of the sleeve on the figure, both front and underarm views, is shown in Figure 40.

VII. A STYLE SLEEVE GATHERED TO A CUFF —SECOND VERSION

Figure 46

Before starting to make this sleeve, read the introduction to Section VI.

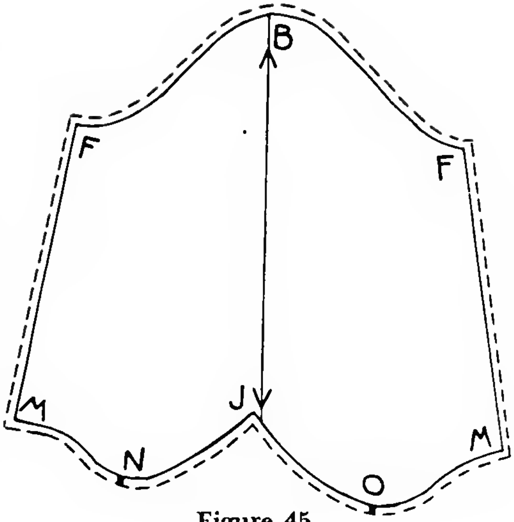


Figure 45

Figure 47

1. Trace the one-piece sleeve foundation pattern on a sheet of paper. Mark points A, B, C, D, E, and F, as illustrated.

2. Draw the quarter-fold lines of the sleeve. (See Chapter Eleven, Figures 2 and 3.) Mark points G, H, I, J, and K, as illustrated.

3. Draw the elbow darts as one large dart, half on each side of the elbow line. Mark points L and M.

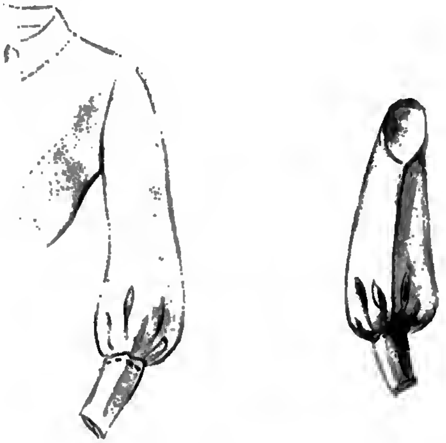


Figure 46

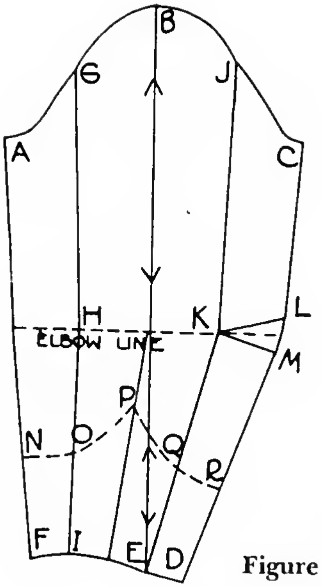


Figure 47

4. Draw the style lines for the cuff as desired. Mark points N, O, P, Q, and R.

5. Cut out the entire sleeve.

6. Cut the sleeve in two on line N-O-P-Q-R, separating the cuff section from the rest of the sleeve.

Figure 48

7. Trace around the cuff section on another sheet of paper. Draw the straight grain line, and add seam allowances around the entire section. Cut out the completed cuff section of the pattern.

Figure 49

8. Cut the upper section of the sleeve on lines Q-K and M-K, leaving the section joined to the sleeve at point K.

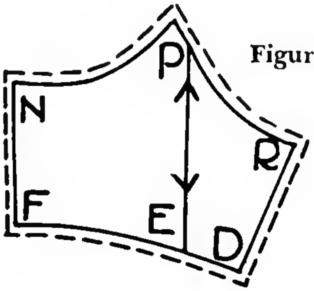


Figure 48

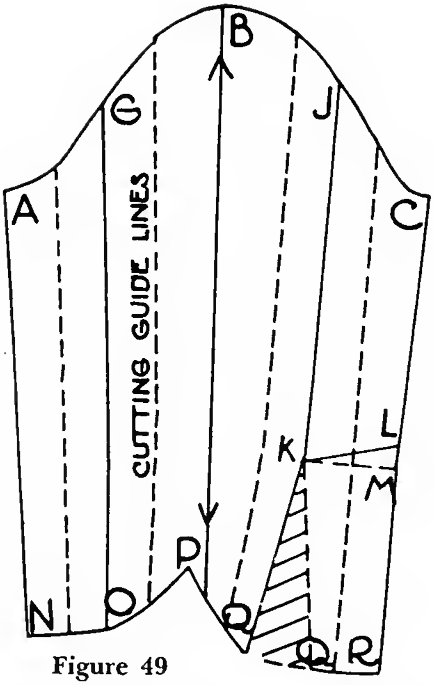


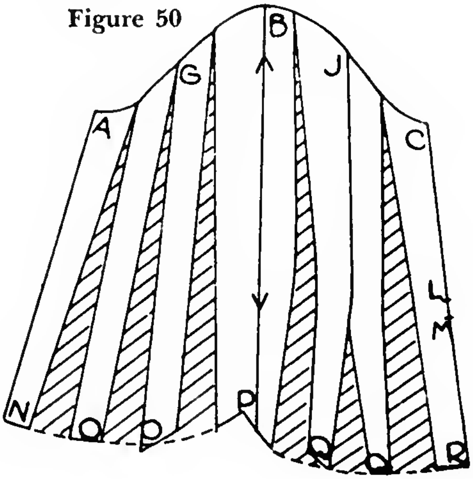
Figure 49

9. Place the upper section on another sheet of paper, and pivoting from point K, swing section M-R-Q-K toward point L until lines C-L-M-R make approximately a straight line.

Note: This will open the space Q-K-Q. See the shaded section.

10. Trace around the entire sleeve in this position.

Figure 50



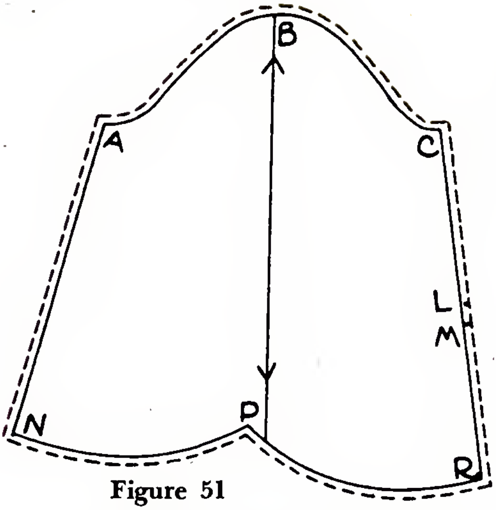


Figure 51

11. Draw cutting guide lines, dividing the sleeve into as many sections as desired. (See the dotted lines.)

12. Cut out the entire section, cutting up each guide line and line O-G so that each section is barely joined to the other at the cap.

Figure 50

13. Spread the cut sections of the sleeve on another sheet of paper, as much as desired.

14. Draw a smoothly curved line from point N to point O to point P to point Q to point R, as illustrated. Trace around the rest of the sleeve, marking the elbow dart notches L and M.

15. Add seam allowances around the entire upper section of the sleeve, and cut it out, notching points L and M.

Figure 51

This is the completed upper section of the sleeve pattern.

Figure 46 shows finished appearance of the sleeve on the figure, both front and underarm views.

Note: Line N-P of the upper section of the sleeve gathers to line N-P of the lower or cuff section, and line P-R of the upper section gathers to line P-R of the cuff section.

In a sleeve of this type made with pattern open flat, it is possible to gather j the overarm section of the sleeve, mak no gathers at the underarm. In the sleeve Section VI there is no choice. There must fullness in both places.

VIII. A STYLE SLEEVE WITH AN ELBOW PUFF

Although the name of this section in cates that the sleeve illustrated has an elb puff, the method shown for the construct of the sleeve may be used for any sleeve this type, whether the puff is at the elb the wrist, or the top of the sleeve. T sleeve may have many different shapes, well.

This sleeve may be made in two ways, j as the sleeve in Sections VI and VII. T method given in this section is preferal because it enables one to see the finish construction of the sleeve before the actu construction. For a fuller explanation of t two methods and the differences betwe them, see Section VI.

Figure 52

The sleeve illustrated here has been ma without a separate cuff section merely illustrate another possible style line. A se rate cuff would be more practical, howev and may be constructed as shown in t preceding two sections.

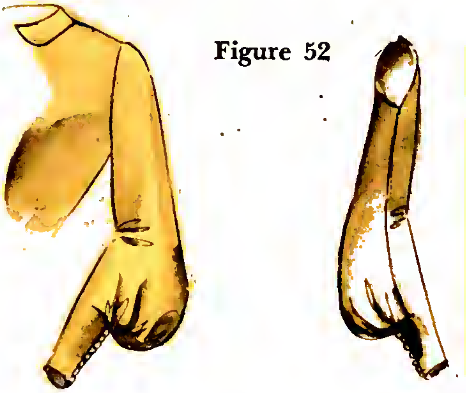


Figure 52

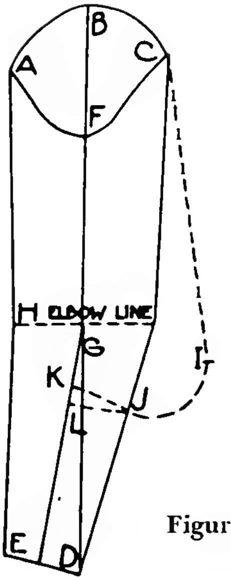


Figure 53

Figure 53

1. Trace the one-piece sleeve foundation pattern in its folded position on a sheet of paper. (See Chapter Eleven, Figures 2 and 3.) Mark points A, B, C, D, E, F, G, and H, as illustrated.

2. Draw the style lines of the sleeve exactly as they are to appear in the finished sleeve. See Figure 52. Mark points I, J, K, and L.

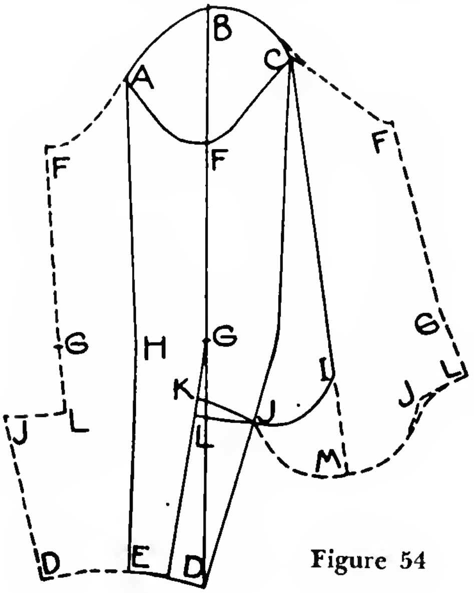


Figure 54

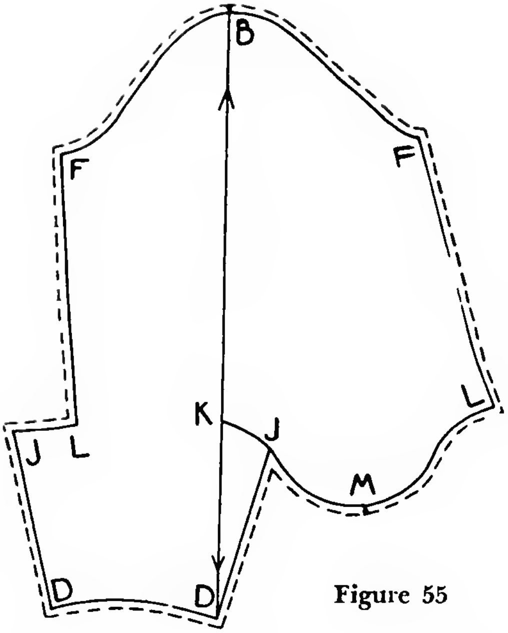


Figure 55

Note: The style lines of the sleeve as illustrated in Figure 52, both overarm and underarm, have been reproduced as closely as possible on the folded sleeve pattern. The finished sleeve will appear exactly as it does now in Figure 53. Line K-J is the style line on the overarm of the sleeve, and line L-J on the underarm.

Figure 54

3. Extend line C-I through point I for an indeterminate distance.

4. From point I on the extended line, measure off the same distance as line I-J, and mark point M.

5. Draw a smoothly curved line from point J to point M, as illustrated.

6. Fold the paper back underneath the draft on the line C-I-M.

7. Trace through the draft on lines C-F-G-L-J-M.

8. Open the paper flat, and correct the traced lines. Mark the new points, F, G, L, and J.

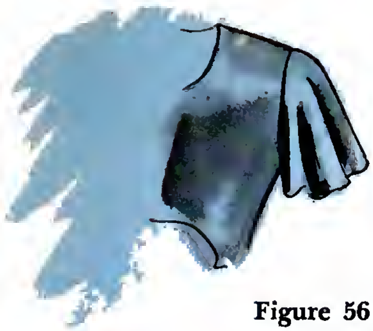


Figure 56

9. Round off the corner at point J, as illustrated.

10. Fold the paper back underneath the draft on line A-H.

11. Trace through the draft on lines A-F-G.

12. Open the paper out flat.

13. Fold the paper back underneath the draft on line E-H.

14. Trace through the draft on lines G-L-J-D-E, and open the paper out flat.

15. Correct the traced lines, and mark the new points F, G, L, J, and D.

Figure 55

16. Add seam allowances around the entire sleeve, mark the straight grain line, B-D, and cut out the sleeve, notching points B and M.

17. Cut on line J-K. Punch a hole at point K.

Note: Line K-J-M gathers into line K-J. Because K-J is simply a slash, and has no seam allowance, only the smallest possible seam should be taken in sewing the gathers in place.

Line M-L gathers into line J-L. Line J-D sews to line J-D.

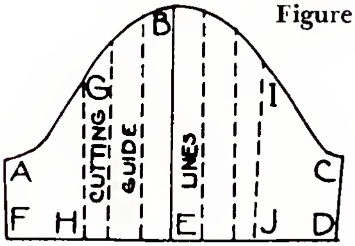


Figure 57

Figure 52 shows the finished appearance of the sleeve on the figure, both front and underarm views.

IX. THE SHORT CIRCULAR FLARED OR PUFFED SLEEVE AND THE STRAIGHT PUFFED SLEEVE

These three sleeves are treated together because of their similar construction.

Figure 56

The circular flared sleeve.

Figure 57

1. Trace the one-piece sleeve foundation pattern, any length desired, on a sheet of paper. Mark points A, B, C, D, E, and F, as illustrated.

2. Draw the quarter-fold lines of the sleeve. Mark points G-H and I-J. (Line G-H is the center between lines B-E and A-F. Line I-J is the center between lines B-E and C-D.)

3. Between lines G-H and I-J, divide the sleeves into any number of equal sections for cutting guide lines, about 1 inch apart.

4. Cut out the entire sleeve. Cut each section on the cutting guide lines, from the bottom of the sleeve to the cap, keeping all the pieces just barely joined to each other at the cap line, A-B-C.

Figure 58

5. Lay the cut sections of the sleeve on another sheet of paper.

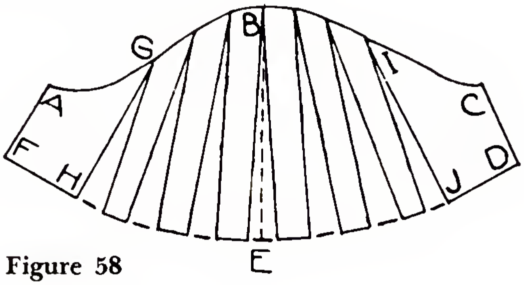


Figure 58

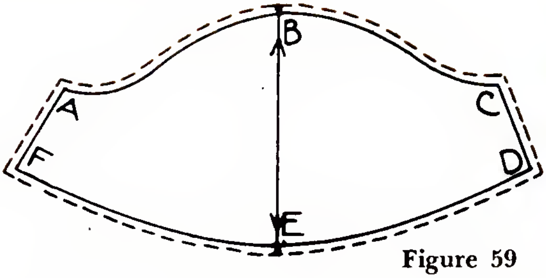


Figure 59

6. Spread the sleeve sections any amount desired, spacing them all the same distance from each other.

7. Trace around the entire sleeve, making the cap line a smoothly curved line. Draw the straight grain line, B-E.

Figure 59

8. Add seam allowances around the entire sleeve. Cut out the sleeve, notching point B.

Figure 56 shows the finished appearance of the circular flared sleeve on the figure.

The Circular Puffed Sleeve

Figure 60

Basically, this is the same sleeve as Figure 56.

Figure 61

Line F-E-D of Figure 59 may be gathered to an arm band, making a circular puffed sleeve. The length of the arm band should be made equal to the circumference of the arm at the level of line F-D, and twice as wide as the finished width desired. For construction of a similar band, see Section I in this chapter.

Figure 60

Figure 61

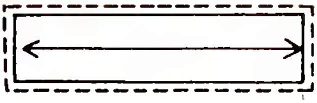


Figure 62

The Straight Puffed Sleeve

Figure 62

The straight puffed sleeve is made from exactly the same sections shown in Figure 57. However, for this sleeve, the sections are also separated at the cap as well as at the bottom of the sleeve.

Figure 63

9. Spread the sections of the sleeve on a straight line, any amount desired. Trace around the entire sleeve.

10. Draw the new cap line as illustrated, from point A to point B to point C.

Note: If desired, additional length may be added to the sleeve as illustrated to get more puff without more width.

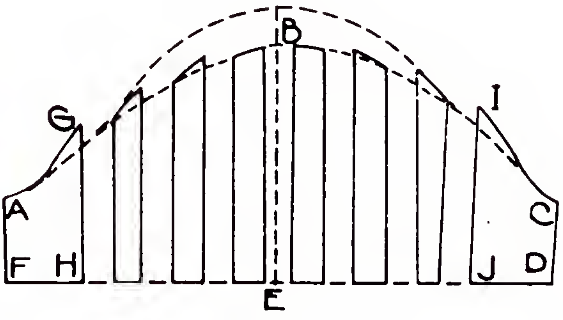


Figure 63

Figure 64

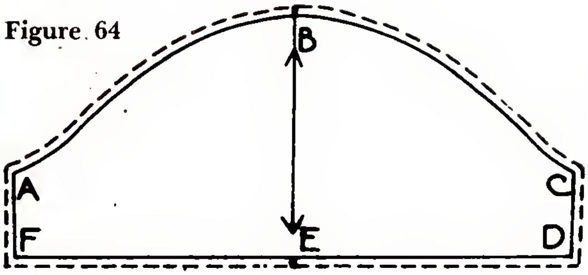


Figure 64

11. Draw the straight grain line, B-E. Add seam allowances around the entire sleeve. Cut out the sleeve, notching point B.

Figure 62 shows the finished appearance of the sleeve on the figure. It is gathered into a band just like the circular puffed sleeve.

X. THE LEG O' MUTTON SLEEVE

Figures 65 and 66

The leg o' mutton sleeve may be of two types. One type is the sleeve with a gathered cap which stands up from the shoulder and usually is narrow in width. Figure 65 illustrates this type of sleeve. Figure 66 illustrates the second type in which the puff is at shoulder level and makes the shoulders appear squared instead of narrow.

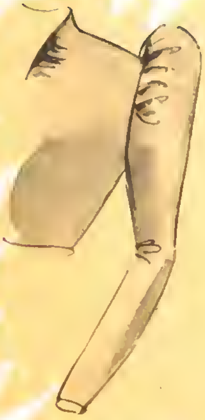


Figure 65

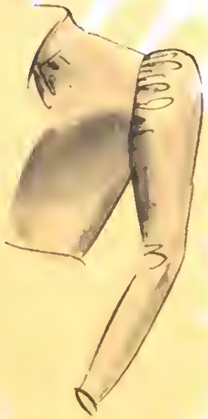


Figure 66

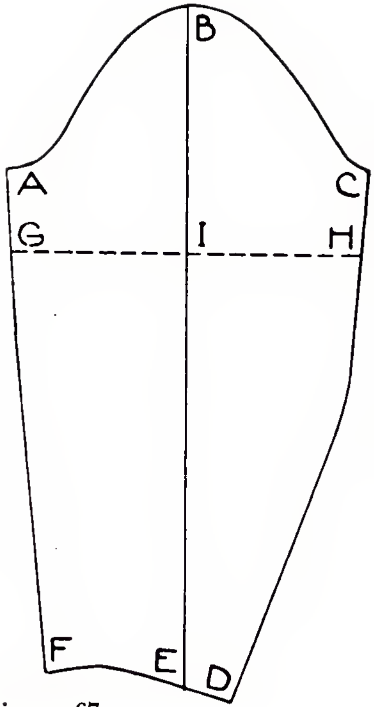


Figure 67

The Sleeve Which Stands Up from the Shoulder Level

Figure 67

1. Trace the one-piece sleeve foundati pattern on a sheet of paper. Mark points B, C, D, E, and F, as illustrated.

2. From the straight grain line, B square a line across the sleeve indicating level up to which the sleeve will rema fitted. Mark points G, H, and I.

Note: The fullness caused by spreadi the cap will taper down to the normal wic of the sleeve at line G-H. Line G-H usually not drawn any lower than the elbc nor any higher than line A-C.

3. Cut out the entire sleeve pattern, c ting it in two on line G-H. Cut the up section of the sleeve in two on line B-I.

Figure 68

4. Place the lower section of the sleeve another sheet of paper.

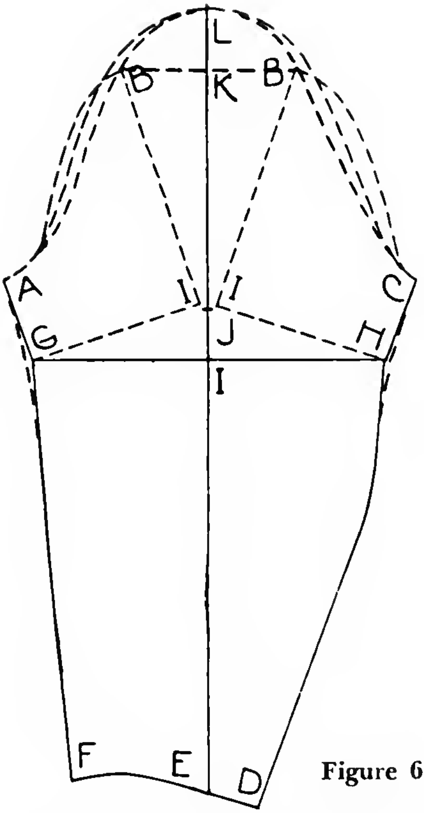


Figure 68

5. Extend the straight grain line, E-I, through point I for an indeterminate distance.

6. From point I on the extended line, measure off the desired height the puff of the sleeve is to extend above the shoulder. Mark point J.

Note: If the puff of the sleeve is to rise above the shoulder 2 inches, line I-J must equal 2 inches. This is really only half the amount necessary, for if the sleeve cap extends 2 inches above the shoulder, it needs 2 more inches to come back to the shoulder level again. The other 2 inches will be taken care of later.

7. Join section A-B-I-G back to the lower section of the sleeve so that point G meets point G.

8. Join section C-B-I-H back to the lower section of the sleeve so that point H meets point H.

9. Swing both sections so that point I of each section is on a level with point J of the straight grain line. Points B of each section should be at equal distances from the straight grain line as well.

10. Trace around the entire sleeve in this position.

11. Mark point K on the straight grain line, on a level with points B.

12. From point K on the straight grain line, measure off the same distance as line J-I, and mark point L.

13. Through point L, square a short line. Shape the new cap line as illustrated, making the sleeve wide or narrow as desired.

Note: For a narrow sleeve, the new cap line could be drawn from points A through point B, to point L, through point B to point C.

14. Round off the corners at points G and H, as illustrated.

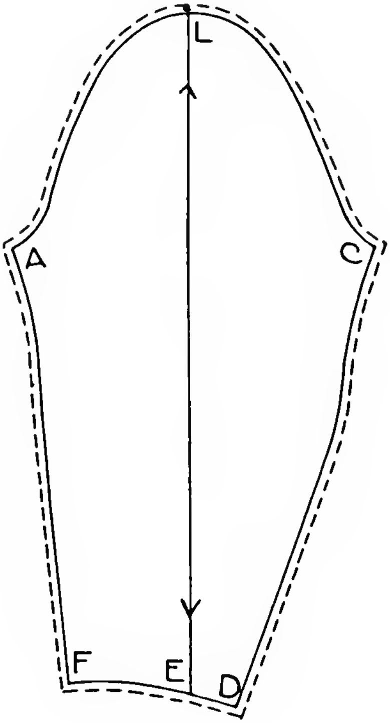


Figure 69

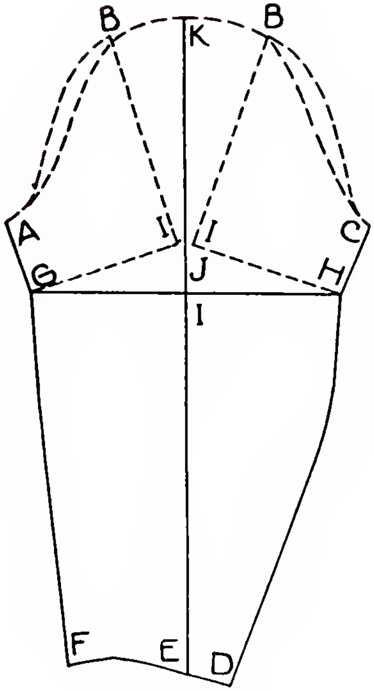


Figure 70

Figure 69

15. Add seam allowances around the entire sleeve. Cut out the finished sleeve pattern, notching point L.

Figure 65 shows the finished appearance of the sleeve on the figure.

The Sleeve Which Stands Out from the Shoulder Level

Figure 70

This figure shows the construction of this sleeve in the same manner as the first type. However, in Figure 70, the sleeve has been raised only the amount indicated by line I-J, or the amount that the sleeve will stand out from the shoulder. Again, the cap may be shaped as desired, making the sleeve wider or narrower.

Figure 66 shows the finished appearance of the sleeve on the figure.

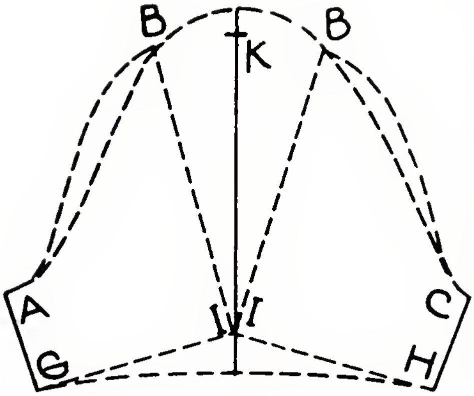


Figure 71

Figure 71

This figure indicates how a short sleev may be spread so that line G-H become shortened and fits the arm more closely.

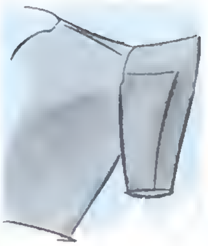
The two sections of the sleeve, A-B-I-G and C-B-I G, have been kept joined togethe at point I, and spread as much as desired The shaping of the cap follows as above The bottom line of the sleeve is drawn as smooth curve from point G to point H.

XI. A STYLE SLEEVE WITH POINTS

Figure 72

The sleeve illustrated in this section only one of the many types of sleeves wit points which can be made in this manne Any number of points can be made, startin from any position on the cap and brough to any place on the sleeve. The sections int which the sleeve is separated may be mad any shape desired.

Figure 72



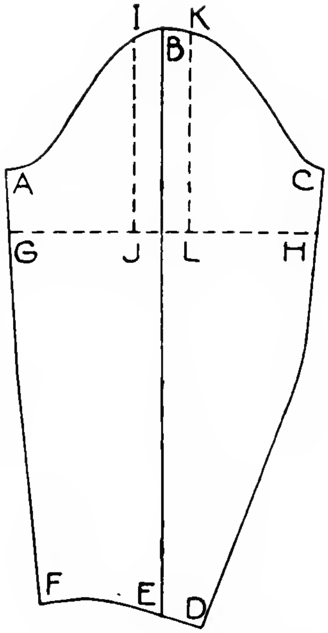


Figure 73

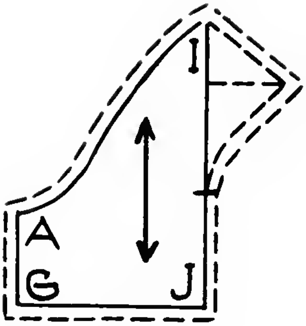


Figure 74A

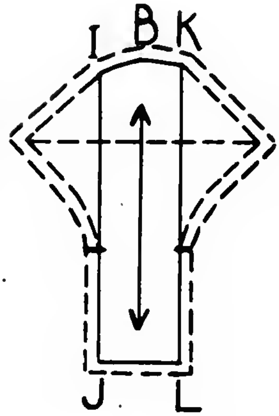


Figure 74B

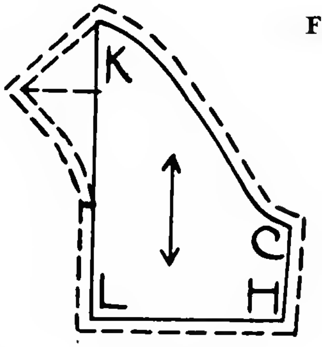


Figure 74C

Indeed, instead of points, curved pieces may be added to each section of the sleeve so that the sleeve takes on the appearance of a melon, etc. See Figure 75.

The sleeve may, of course, be made any length desired. A short sleeve is shown here to simplify the draft.

Figure 73

1. Trace the one-piece sleeve foundation pattern on a sheet of paper. Mark points A, B, C, D, E, and F, as illustrated.

2. From the straight grain line, B-E, square a line across the sleeve indicating the desired length for the sleeve.

3. Divide the sleeve into as many sections as desired, making them any shape desired.

Note: In this illustration, the sleeve is divided into three sections. Points I, J, and K, L should be marked.

4. Cut out the sleeve on lines G-H-C-K-B-I-A-G. Cut the sleeve into three sections on lines I-J and K-L.

Figure 74

5. Trace each section separately on another sheet of paper. (A-I-J-G-A, I-K-L-J-I, and K-C-H-L-K).

6. From the same position on each section, square a line indicating the level at which each point will fall.

7. Draw the points, any shape desired, making them all the same size, blending them into each section at the same level.

8. Add seam allowances around each section, and cut it out.

Figure 75

Figure 72 shows the finished appearance of the sleeve on the figure, and Figure 75 shows a variation in which curves have been made instead of points.

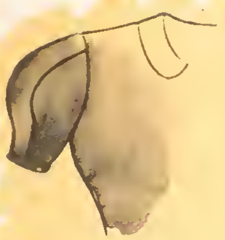


Figure 75

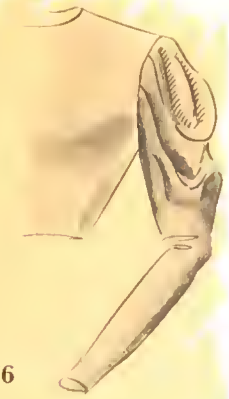


Figure 76

XII. THE COWL SLEEVE

There are two possible types of cowl, the flared cowl, and the pleated cowl. Both types will be illustrated in this section. Since the cowl sleeve has sufficient fullness in it across the cap, due to the style of the sleeve, the ease always present in the foundation sleeve cap is not necessary. This ease must be removed to make the cowls hang properly.

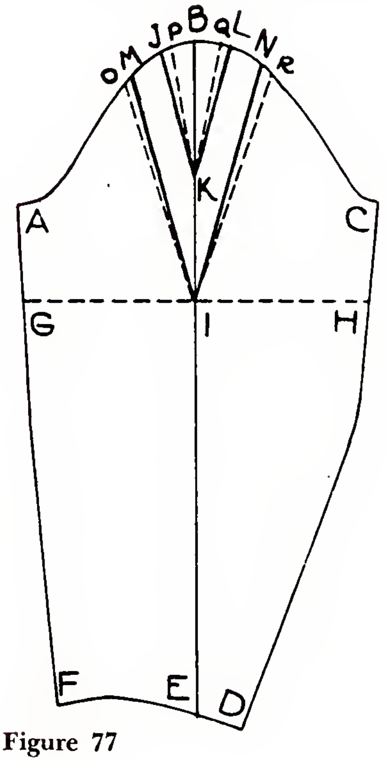


Figure 77

The Flared Cowl

Figure 76

In the flared or draped cowl, the folds of the cowl are less precise than in the pleated cowl illustrated in Figure 80.

Figure 77

1. Trace the one-piece sleeve foundation pattern on a sheet of paper. Mark points, A, B, C, D, E, and F, as illustrated.

2. From the straight grain line, B-E, square a line across the sleeve indicating the level up to which the sleeve will remain fitted. Mark points G, H, and I.

Note: The fullness caused by spreading the cap will taper down to the normal width of the sleeve at line G-H. Line G-H is usually not drawn any lower than the elbow line, nor any higher than line A-C.

3. Draw lines indicating the exact position and length of the cowls desired. Mark points J, K, L, M, and N.

Note: As many cowls may be drawn as desired. It is important, however, that they be drawn at least 1½ inches apart so as to prevent one cowl from pulling the other out of position. In the pleated cowl sleeve, the cowls may be drawn as close together as desired since the pleats will hold the cowls in position.

4. Divide the amount of ease by the number of cowl lines drawn.

5. Remove one part of the ease from each of the cowl lines as indicated by the dotted lines, O-I, P-K, Q-K and R-I.

6. Cut out the entire sleeve, cutting it in two on line G-H. Cut the upper section in two on line B-I.

7. Cut away the ease by cutting on lines O-I, M-I, J-K, P-K, Q-K, L-K, N-I, and R-I.

Figure 78

8. Place the lower section of the sleeve on another sheet of paper. Extend the straight grain line, E-I, through point I.

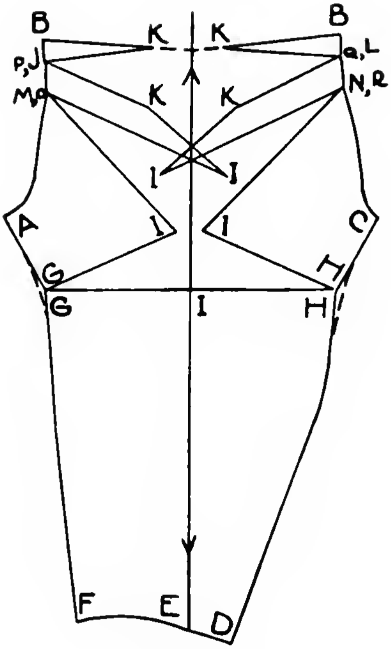


Figure 78

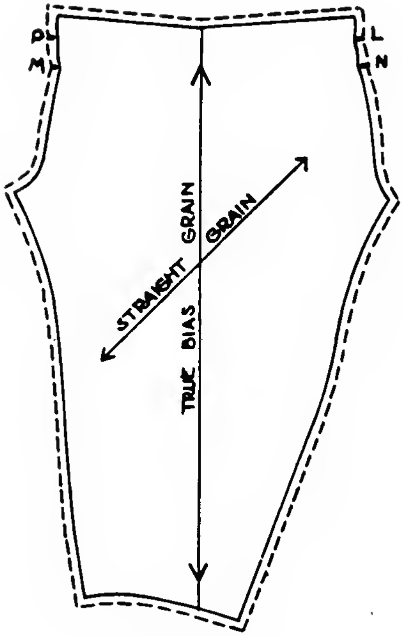


Figure 79

9. Join the section A-G-I-O-A back to the lower section of the sleeve so that point G meets point G.

10. Join section C-H-I-R-C back to the lower section of the sleeve so that point H meets point H.

11. Join section M-I-K-J back to the sleeve by matching point M to point O.

12. Join section P-K-B-P back to the sleeve by matching point P to point J.

13. Join section N-I-K-L back to the sleeve by matching point N to point R.

14. Join section Q-K-B-Q back to the sleeve by matching point Q to point L.

15. Spread all the sections as much as desired, making them equal on each side of the straight grain line.

16. Trace around the entire sleeve in this position. Round off the corners at points G and H, as illustrated.

17. Extend lines B-K to the straight grain line.

Note: The length of the top line indicates the drop of the first cowl. (Line B-K sews to line B-K.)

18. Add seam allowances around the entire pattern, and cut out the sleeve, notching points P, M, L, and N.

Figure 79

This is the finished flared cowl sleeve pattern.

Note: The straight grain line of the sleeve must become the true bias grain if the cowls are to hang properly. A weight sewn into the top of the sleeve will assist the cowl to fall definitely into position.

As the sleeve is sewn into the armhole, the sleeve cap should be pulled into position at each of the notches, as hard as possible. The pull at each notch will further emphasize each cowl fold.

All these steps insure that each cowl fold will fall sharply into position.

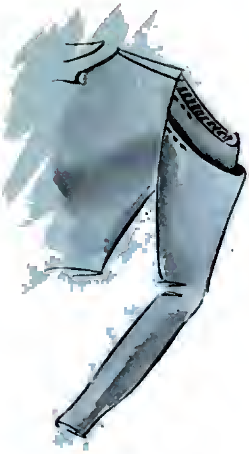


Figure 80

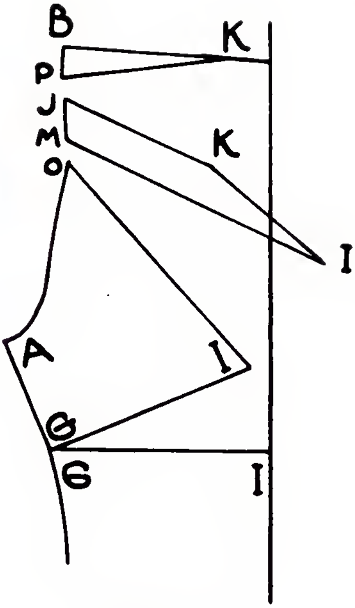


Figure 81

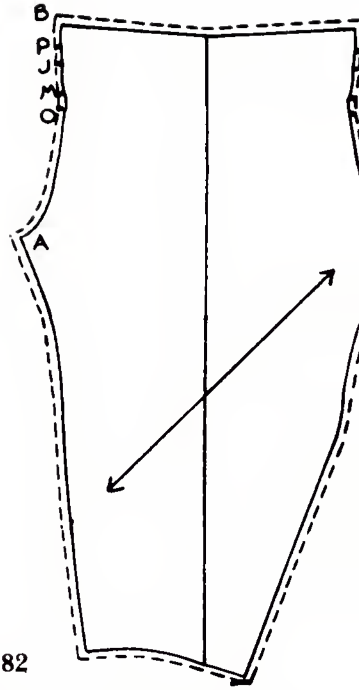


Figure 82

Figure 76 shows the finished appearance of the draped cowl sleeve on the figure.

The Pleated Cowl Sleeve

Figure 80

In the pleated cowl, the folds of the cowl take more definite form than in the draped cowl.

Figure 81

In this figure, the cowl sections are shown separated as much as desired to allow space for pleats. Only one half of the draft is shown since the other half is spread in exactly the same manner.

Figure 82

This is the finished pleated cowl sleeve pattern.

Note: Point J is folded up to meet point P, and point O is folded up to meet point M.

A pleated cowl is always a more definite cowl. The deeper the pleats, the deeper the folds of the cowl will fall. See flared and pleated bodice cowls in Chapter Sixteen.

The finished appearance of the ple cowl sleeve on the figure is shown in Fi 80.

XIII. A STYLE SLEEVE WI A PUFFED CAP

Figure 83

This sleeve is included because of problem it presents in obtaining extra w as well as extra length for gathers, at same time not making the sleeve as a w any longer.

Figure 84

1. Trace the one-piece sleeve founda pattern on a sheet of paper. Mark poin B, C, D, E, and F, as illustrated.

2. From the straight grain line, square a line across the sleeve indicatin level up to which the sleeve will re fitted. Mark points G, H, and I.

Note: The fullness caused by sprea the cap will taper down to the normal w of the sleeve at line G-H. Line G-H is usu

Figure 83

not drawn any lower than the elbow line, nor any higher than the line A-C.

3. Draw two lines, equally distant from and parallel to the center line, B-I, indicating the desired width of the center strip. Mark points J, K, and L, M. See Figure 83.

4. From the center, square a line across the width of the strip, indicating the desired length for the strip. Mark points N and O.

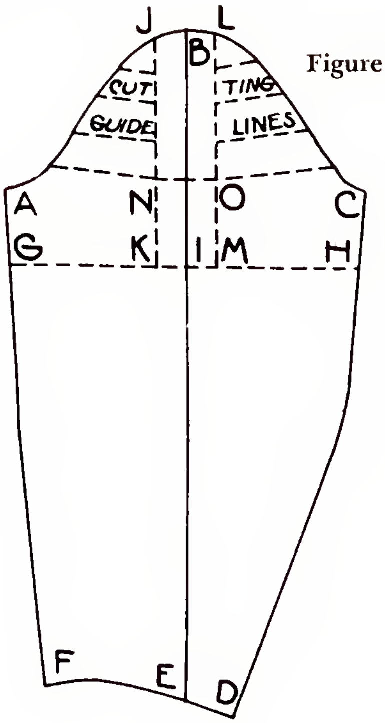


Figure 84

5. From each side of the strip, draw cutting lines to the sleeve cap.

6. Cut out the entire sleeve.

Figure 85

7. Cut the sleeve on lines J-K-G and L-M-H, separating it into three parts.

8. Place the center section of the sleeve (L-M-H-D-E-F-G-K-J-L) on another sheet of paper.

9. Join section A-G-K-J-A back to the center section of the sleeve so that point G meets point G.

10. Join section C-H-M-L-C back to the center section of the sleeve so that point H meets point H.

11. Pivoting from points G and H, swing both sections as much as desired, the same distance from the center line, B-I.

Note: The more both sections are spread, the wider the finished sleeve will be.

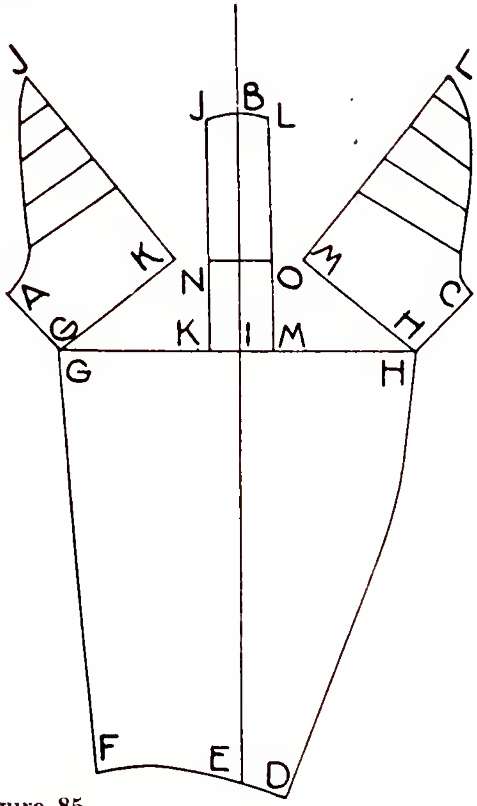


Figure 85

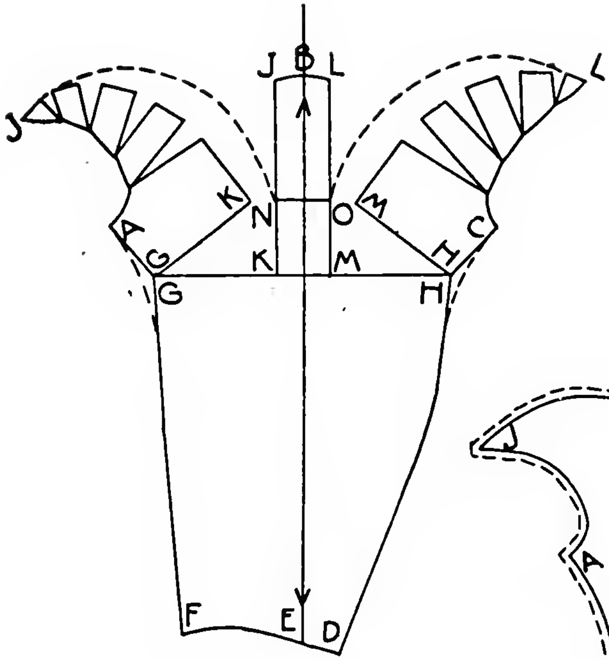


Figure 86

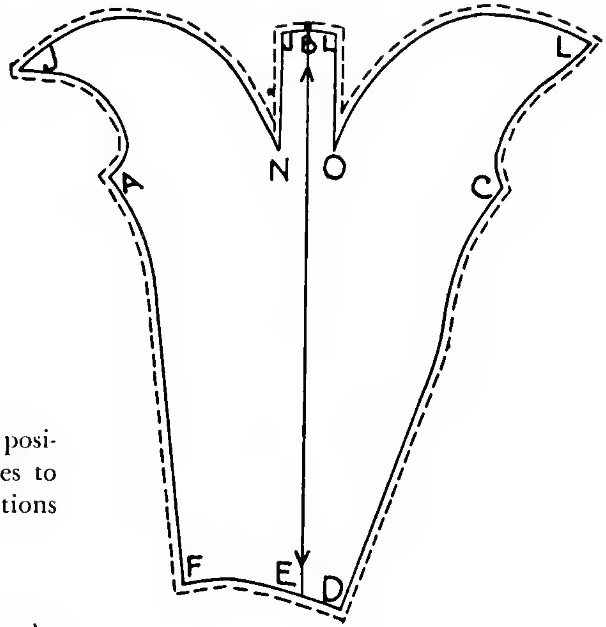


Figure 87

12. Keeping lines G-K and H-M in position, cut each of the cutting guide lines to the cap of the sleeve, leaving the sections just barely joined to each other.

Figure 86

13. Spread the cut sections as much as desired, making them alike on both sides of the sleeve. Keep in position.

14. Draw a smoothly curved line from points J to N, and from points L to O.

Note: The more curved these lines are, the wider the puff of the cap will be on each side.

15. Trace around the entire sleeve in this position following lines J-A-G-F-E-D-H-C-L and lines O-L-B-J-N.

16. Round off the corners at points G and H, as illustrated.

17. Add seam allowances around the entire sleeve. Draw the straight grain line from points B to E, and cut out the sleeve, notching point B.

Figure 87

The completed sleeve pattern.

Line J-N gathers to line J-N.

Line L-O gathers to line L-O.

XIII

"SQUARED CAP" SLEEVES

There is a group of style sleeves in which the cap is so constructed that it stands out at approximately right angles to the shoulder. It does not matter whether this squared effect is obtained by pleats, darts, shaped sections, or gathers. All sleeves of this type are constructed from one foundation sleeve. See Section I, below.

A comparison of Figures 2 and 7, and 6 and 1, in this chapter, will indicate the theory behind the construction of this foundation sleeve. In the original sleeve pattern, Figure 2, the center line, B-N, is pulled close to the arm when the cap line, A-G-B-J-D is sewed into the armhole, as illustrated in Figure 7. The new foundation sleeve, Figure 6, cannot do this as the sleeve cap has been straightened until it is almost parallel to the center line, B-N. Since the sleeve cap is now the same measurement as the armhole of the bodice, and is practically the same shape, it can be set into position without distorting the hang of the center line. Line P-Q is necessary to join the cap lines A-R-P and C-S-P to the center line, B-N. This foundation sleeve may itself be used as a style sleeve if desired, as illustrated by Figure 1.

I. THE FOUNDATION SLEEVE FOR ALL "SQUARED CAP" SLEEVES

Figure 1

The square-cap foundation pattern may be used as a style sleeve, as illustrated.

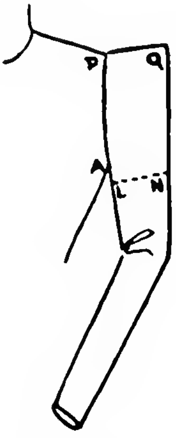


Figure 1

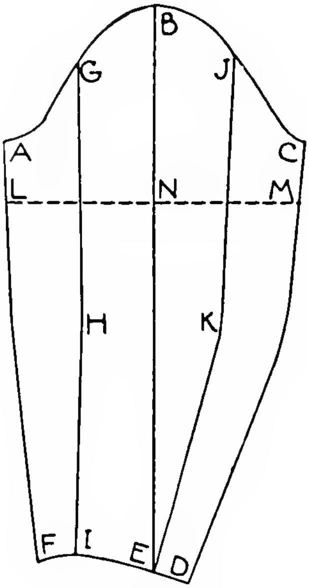


Figure 2

Figure 2

1. Trace the one-piece sleeve foundation pattern on a sheet of paper. Mark points A, B, C, D, E, and F, as illustrated.

2. Draw the quarter fold lines of the sleeve. (See Chapter Eleven, Figures 2 and 3.) Mark points, G, H, I, J, and K, as illustrated.

3. From point A on line A-F, measure down a convenient distance (keeping above the elbow line), and mark point L.

4. From point C, on line C-D, measure off the same distance as from point A to point L, and mark point M.

Draw a line from point L to point M. Mark point N at the center of line L-M.

5. Cut out the upper section of the sleeve on lines L-A-G-B-J-C-M-N-L.

Note: The upper section of the sleeve is cut off in this fashion to simplify working the draft. Later the upper section will be joined to the lower as in the original sleeve.

Figure 3

6. On the front and back bodice patterns, as illustrated, mark points 1, 2, 3, and 4, on the armhole.

7. From point 1, on line 1-2 of the front armhole, measure off the same distance as from point A to point G on the front of the sleeve cap, and mark point 5.

8. From point 4, on line 4-3 of the back armhole, measure off the same distance as from point C to point J on the back of the sleeve cap, and mark point 6.

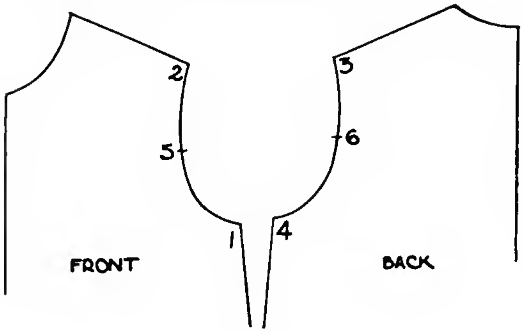


Figure 3

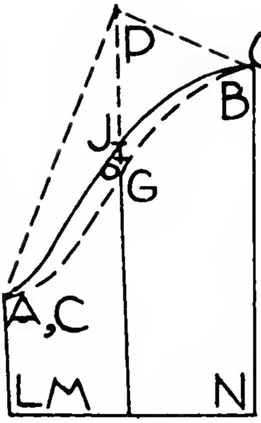


Figure 4

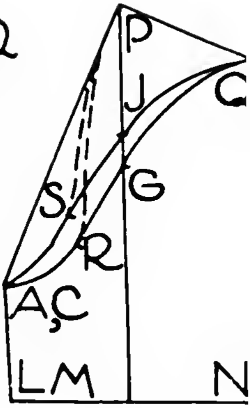


Figure 5

9. Measure the distance from point 5 point 2, and from point 3 to point 6 ar add them together. Divide the sum of the distances in half. Note this measurement.

Figure 4

10. Fold the upper section of the sleeve half so that lines C-M and A-L meet.

11. Trace the sleeve in this folded po tion on a sheet of paper. Mark points A, J, G, B, N, M, and L.

12. From point G, through point J, e tend the quarter fold line an indetermina distance.

13. Find the center between point J ar point G, and mark point O.

14. From point O, on the extended lin measure off ½ the sum of lines 5-2 and 3 (the measurement noted in step 9) plus inch, and mark point P.

15. Draw a line from points A,C point P.

16. From point P, on line P-A,C, square line until it meets line B-N, and ma point Q.

Note: In this diagram, points Q and happen to be the same. At other times, poi Q may come slightly above or below point depending on line A-P.

Figure 5

17. Find the center between point A ar point G on the front of the cap, and ma point R.

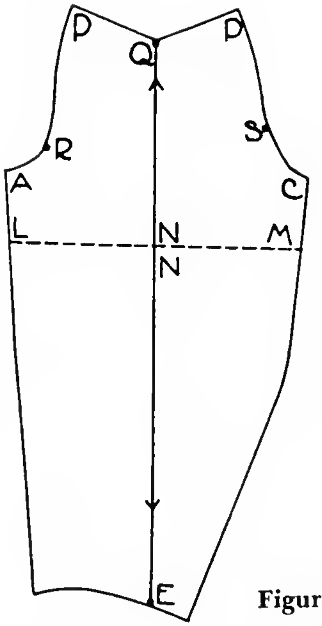


Figure 6

18. Find the center between point C and point J on the back of the cap, and mark point S.

19. Shape the back section of the sleeve cap from point C to point S to point P, as illustrated.

20. Shape the front section of the sleeve cap from point A to point R to point P, as illustrated.

Note: Check the pattern carefully to see that lines C-S-P, plus lines A-R-P, equal the sum of the front and back bodice armhole measurements, or are slightly larger. (Figure 3, lines 1-5-2 and 4-6-3.)

21. Fold the paper on line Q-N back underneath the draft, and with a tracing wheel, trace through lines Q-P-S-C-M-N. Open the paper, correct the traced lines, and mark points P, S, C, and M.

Figure 6

22. Join the new upper section of the sleeve to the lower section, so that straight grain lines Q-N and N-E form one straight line. Trace around the entire sleeve. Mark points R and S.

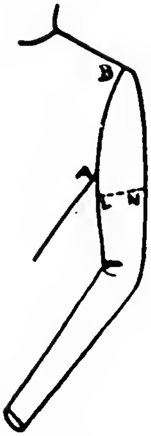


Figure 7

23. Cut out the entire sleeve pattern, notching points R, S, Q, and E.

Note: No seam allowance has been added to the pattern because it is to be used as a foundation pattern. However, if it is to be used as a finished sleeve pattern, seam allowances must be added around the entire sleeve.

Figure 1 shows the finished appearance to the foundation sleeve if it is used as a style sleeve.

Figure 7

A conventional type sleeve, for the purposes of comparison with Figure 1.

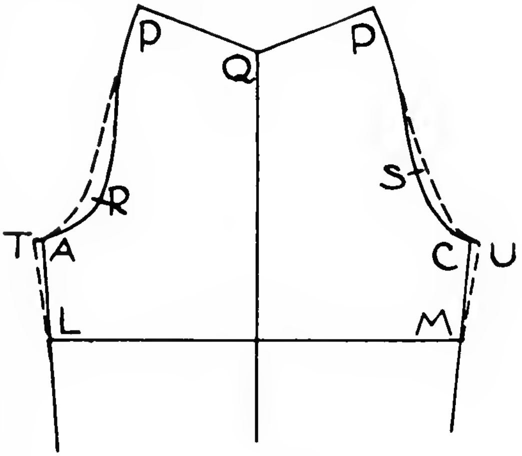


Figure 8

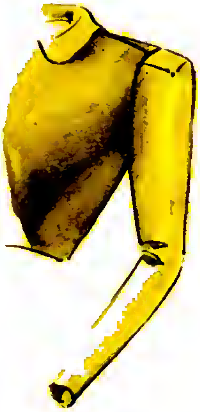


Figure 9

Note: The new foundation sleeve in Figure 6 is still exactly the same width across the bicep (A-C) as the original sleeve in Figure 2. It is, generally speaking, a narrow, closely fitting sleeve, sacrificing some comfort for an extremely smooth fit. It may be made wider for greater comfort, however, as illustrated in Figure 8.

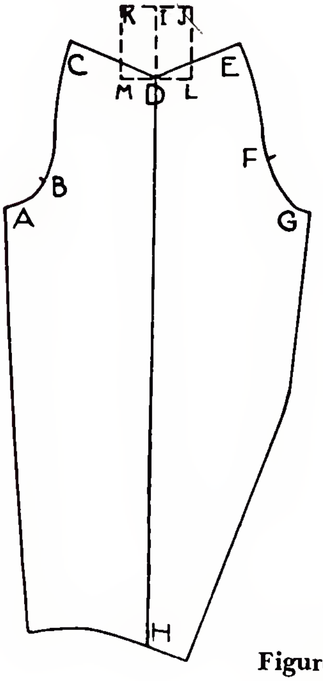


Figure 10

Figure 8

Be sure line P-T is exactly the same length as line P-R-A, and line P-U is exactly the same length as line P-S-C. This wider sleeve may be preferred to the other in many cases where a softer effect is desired.

II. THE BOX CAP SLEEVE

Figure 9

This sleeve is one type which may be made from the foundation sleeve in Section 1. Many varieties of this sleeve are possible through differences in the size of the box and the method in which the darts are handled.

Figure 10

1. Trace the "squared cap" foundation sleeve pattern on a sheet of paper. Mark points A through H, as illustrated.

2. Extend the straight grain line, H-D, through point D, for an indeterminate distance.

3. From point D on the extended line, measure off the distance desired for the length of the box section, and mark point I.

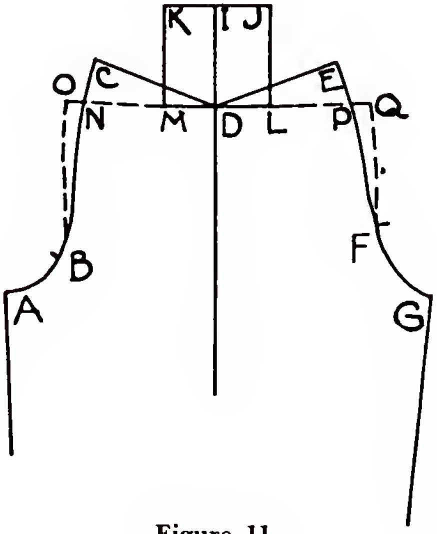


Figure 11

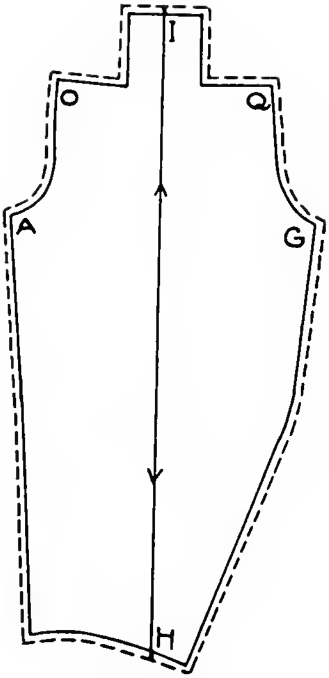


Figure 12

4. Square a line from D-I through point I.

5. From point I on the squared line, measure off one half the desired width for the box, and mark point J. Make line I-K equal to line I-J.

6. Square a line from line D-I through point D.

7. From point D on the squared line, measure off the same distance as line I-J, and mark point L. Make line D-M equal to line D-L.

8. Draw lines connecting points K and M, and J and L.

Note: The length of the box should never be longer than line C-D of the foundation pattern. It is better always to have it shorter.

Figure 11

9. From point C on line C-B-A, measure off the same distance as line I-K, and mark point N. Draw a line from point M to point N.

10. From point M on line M-N, measure off the same distance as line M-K, and mark point O. Shape a new front cap line from point O into line B-A, as illustrated.

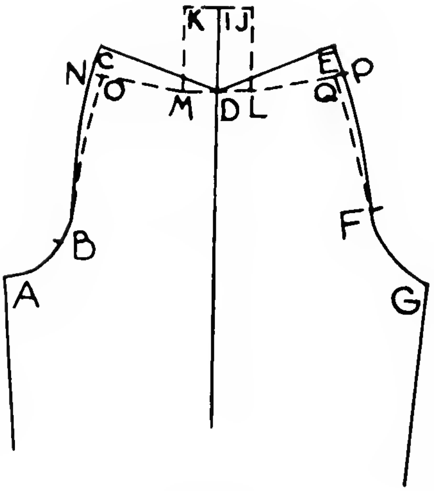


Figure 13

11. From point E, on line E-F-G, measure off the same distance as line I-J, and mark point P. Draw a line from point L to point P.

12. From point L on line L-P, measure off the same distance as line L-J, and mark point Q. Shape a new back cap line from point Q into line F-Q, as illustrated.

Note: The measurement of the new cap lines must be checked. Line A-B-O, plus line K-I-J, plus line Q-F-G should equal the measurement of lines A-B-C plus E-F-G of the foundation sleeve, Figure 10.

If lines A-O and G-Q are too short, they will have to be extended as much as necessary through points O and Q to make them the proper length, and then rejoined to points M and L.

Figure 12

13. Add seam allowances around the entire sleeve. Line I-H is the straight grain line.

14. Cut out the box cap sleeve pattern.

This is the completed box cap sleeve pattern.

The finished appearance of the sleeve on the figure is shown in Figure 9.

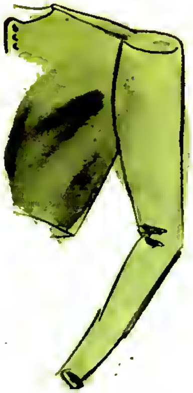


Figure 14

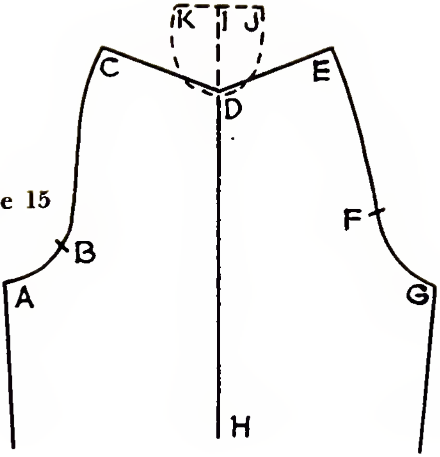


Figure 15

Figure 13

This shows the appearance of the draft if a smaller box is drawn than in Figure 11. Note that line N-C equals line K-I, and that line P-E equals line I-J. Points O and Q may fall any place, depending on the size of the box.

III. THE "ROUND CAP" SLEEVE

Figure 14

This sleeve is another type which may be made from the foundation sleeve in Section I. Many varieties of this sleeve are possible through differences in the size of the cap and the handling of the rest of the sleeve.

Figure 15

1. Trace the "squared cap" foundation sleeve pattern on a sheet of paper. Mark points A through H, as illustrated.

2. Extend the straight grain line, H-D, through point D, for an indeterminate length.

3. From point D on the extended line, measure off any distance desired for the length of the cap section, and mark point I.

4. Square a line from line D-I through point I.

5. From point I on the squared line, measure off one half the desired width for the cap, and mark point J. Line I-K should be made equal to line I-J.

6. Draw any shape desired for the cap from point K to point D, and similarly from point J to point D.

Figure 16

7. From point C, on line C-B-A, measure off the same distance as line I-K, and mark point L. Draw a line from point D to point L.

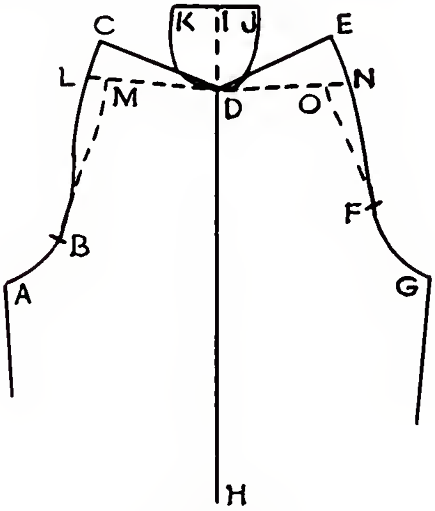


Figure 16

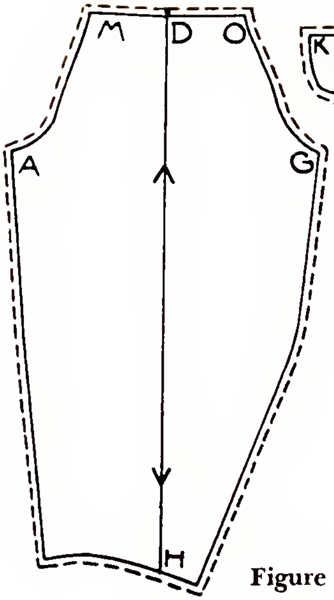


Figure 17

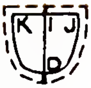


Figure 18

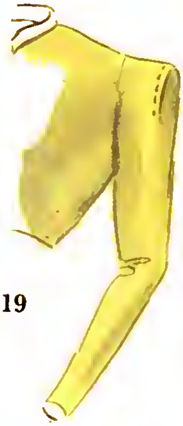


Figure 19

8. From point D on line D-L, measure off the same distance as line K-D, and mark point M. Shape a new front cap line from point M into line B-A.

9. From point E on line E-F-G, measure off the same distance as line I-J, and mark point N. Draw a line from point D to point N.

10. From point D on line D-N, measure off the same distance as line J-D, and mark point O. Shape a new back cap line from point O into line F-G.

Note: Check the measurement of the new cap lines as explained in Section II, step 12.

Figures 17 and 18

Note: Line I-H is the straight grain line.

11. Place a sheet of paper underneath the draft large enough to hold the entire cap section. Trace through the cap section on line D-J-I-K-D.

12. Correct the traced lines, draw the straight grain line from point I to point D, and add seam allowances to the entire section.

13. Cut out the section, notching points I and D.

Figure 18 is the completed cap pattern.

14. Add seam allowances around the rest of the sleeve. Cut out the sleeve section, notching point D. Figure 17 is the completed sleeve pattern.

Note: Line K-D-J of the cap section sews to line M-D-O of the sleeve.

Figure 14 is the finished appearance of the sleeve.

IV. A STYLE SLEEVE ON THE "SQUARED CAP" FOUNDATION

Figure 19

This sleeve is another type which may be made from the foundation sleeve in Section I. The method shown here may be utilized in many ways to produce different varieties of this sleeve.

Figure 20

1. Trace the "squared cap" foundation sleeve pattern on a sheet of paper. Mark points A through H, as illustrated.

2. Through point D, draw any shape desired for the style line. Mark points I and J, as illustrated.

3. From point I, draw a smoothly curved line to line C-D. Draw a similar line from point J to line E-D.

Figure 21

4. From point I, on the curved line, measure off the same distance as line I-D, and mark point K.

5. From point K, to any place on line C-D, draw a line any distance desired for the length of the cap, and mark point L.

Note: Line K-L represents the distance the sleeve cap will extend from the edge of the shoulder. This line may, of course, extend beyond point C, if desired.

6. From point L, draw a smoothly curved line into line B-A.

7. From point J, on the curved line, measure off the same distance as line J-D, and mark point M.

8. From point M, to any place on line D-E, draw a line equal to line K-L, and mark point N.

9. From point N, draw a smoothly curved line into line F-G.

Note: Line A-B-L must equal line A-B-C. Line G-F-N must equal line G-F-E.

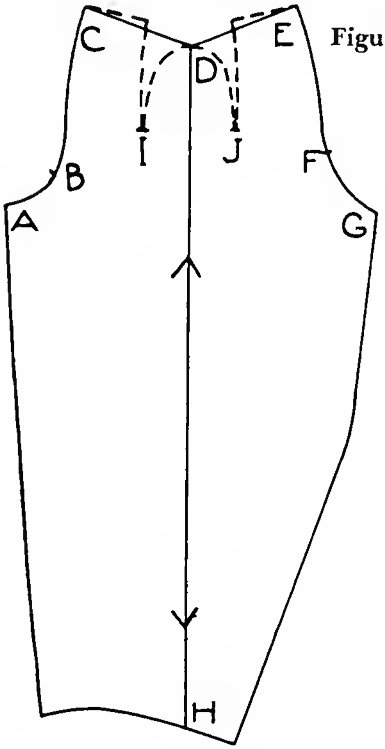


Figure 20

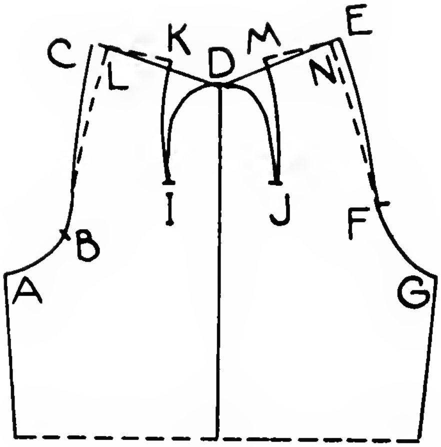


Figure 21

Figure 22

10. Place another sheet of paper underneath the draft. Trace through the draft on lines A-B-L-K-I-D-J-M-N-F-G, around the sleeve, and back to point A. Mark points D, I, J, and H.

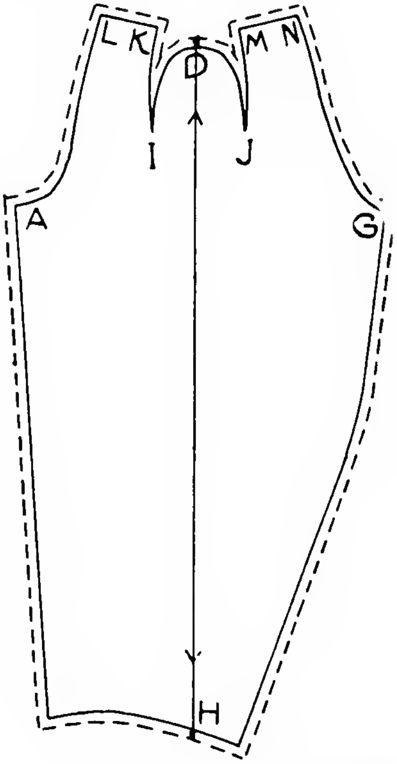


Figure 22

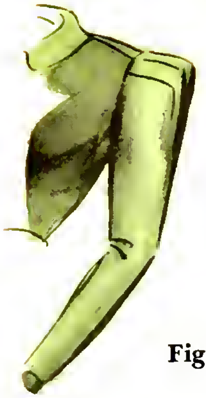


Figure 23

11. Correct the traced lines, draw the straight grain line, D-H, and add seam allowances around the entire sleeve.

12. Cut out the sleeve, notching point D. Punch holes at point I and point J.

Note: Line K-I sews to line I-D. Line M-J sews to line D-J. Line L-K sews to line M-N.

The finished appearance of the sleeve on the figure is shown in Figure 19.

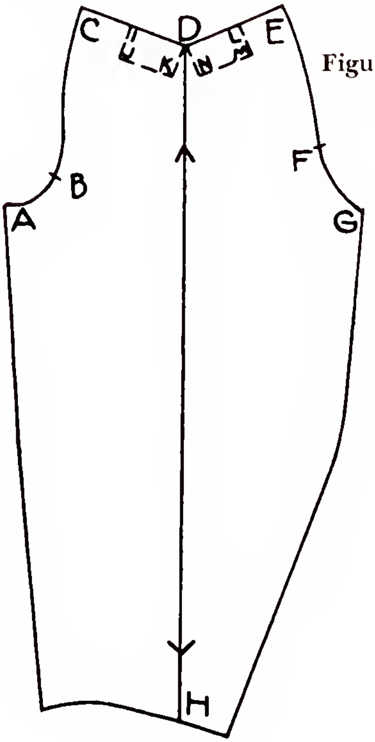


Figure 24

V. THE SLEEVE WITH A DARTED CAP—TYPE 1

This sleeve is one type which may be made from the foundation sleeve in Section I. Many varieties of this sleeve are possible through differences in the number of darts and their position. The dart spaces may be stitched as darts, or folded as pleats, etc., giving variety in that way too.

In this section, sleeves with three and four darts are illustrated. Any number of darts may, of course, be made by the same method.

Figure 23

A sleeve made with three parallel darts in the cap.

Figure 24

1. Trace the "squared cap" foundation sleeve pattern on a sheet of paper. Mark points A through H, as illustrated.

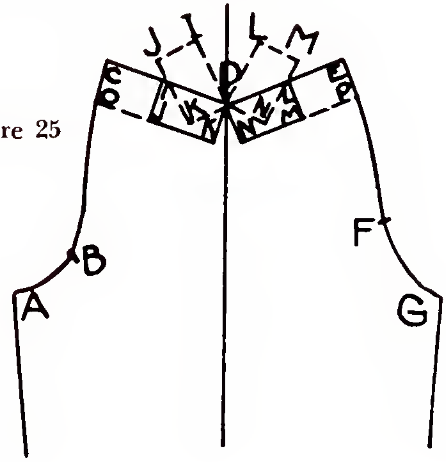
2. From point D, on line D-C, measure off any distance desired for the length of the dart, and mark point I.

3. From point I on line I-D, square a line, any length desired, for the space between the darts, and mark point J.

4. From point D, on line I-D, square a line equal to line I-J, and mark point K.

5. Draw a line from point J to point K. (Line J-K should equal line I-D.)

Figure 25



6. Construct points D-L-M-N-D in the same way as explained in steps 2 through 5, above.

7. Place a sheet of paper underneath the draft. Trace through each of the small sections on lines D-I-J-K-D and D-L-M-N-D.

8. Correct the traced lines and cut out each of the sections. Place the sections back in their original position on the draft.

Figure 25

9. From point C, on line C-B-A, measure off the same distance as line I-J, and mark point O. Draw a line from point O to point J.

10. From point E on line E-F-G, measure off the same distance as line L-M, and mark point P. Draw a line from point P to point M.

11. Extend the straight grain line, H-D, through point D, for an indeterminate length.

12. Pivoting from point D, swing the sections toward each other so that there are three equal spaces, one from point J to line O-J, one between points I and L, and one from point M to line M-P. Be sure that the space between points I and L is divided equally on each side of the straight grain line.

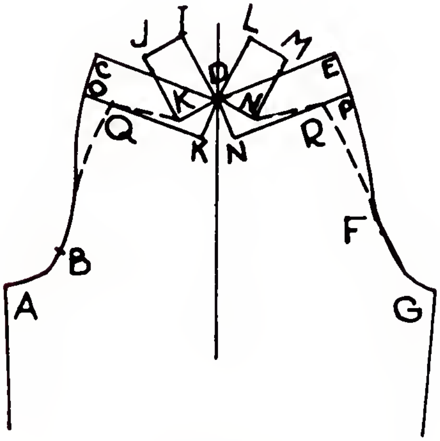


Figure 26

Figure 27

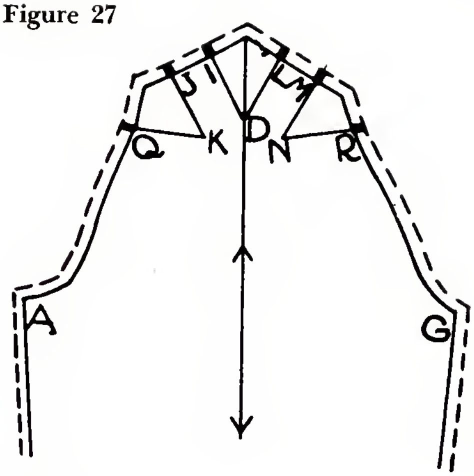


Figure 26

13. From point K, to line K-O, draw a line equal in length to line K-J, and mark point Q.

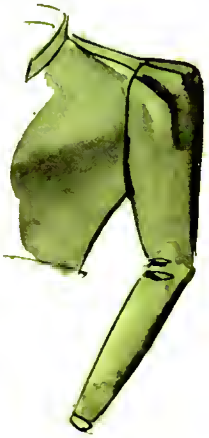
14. From point N, to line N-P, draw a line equal in length to line N-M, and mark point R.

15. Draw the new front cap line from point Q into line B-A.

16. Draw the new back cap line from point R into line F-G.

Note: The measurement of the new cap line should be checked to insure its being correct. Line A-B-Q plus line J-I, should equal line A-B-C of Figure 24. Line G-F-R plus line M-L, should equal line G-F-E of Figure 24.

Figure 28



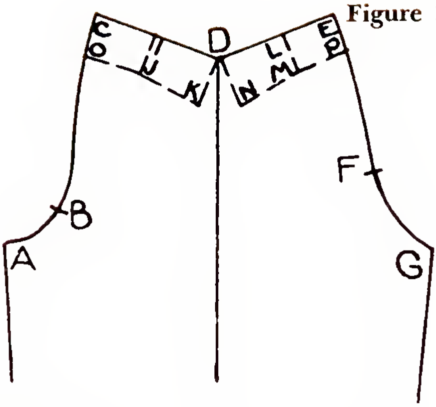


Figure 29

Figure 27

17. Add seam allowances around the entire sleeve.

18. Cut out the sleeve pattern, notching points Q, J, I, L, M, and R. Punch holes at points K, D, and N.

Note: The correct shape of the cap lines of the darts may be obtained by folding the darts in position and cutting around the cap with the darts closed.

Figure 28

This is the finished appearance of the sleeve with three darts which spread apart from each other.

Figures 29, 30, and 31

The procedure is the same as for the sleeve illustrated in Figure 23, except that the darts, instead of being parallel to each other, are spread apart from each other about ¼ to ½ inch. Line D-K is longer than line I-J, and line D-N is longer than line L-M. However, in this type of sleeve, if the sleeve is to retain its smooth fitted line, the darts cannot be spread more than ½ inch apart. See Section VI, below, for a type of darted sleeve in which there is no limit as to the spread of the darts.

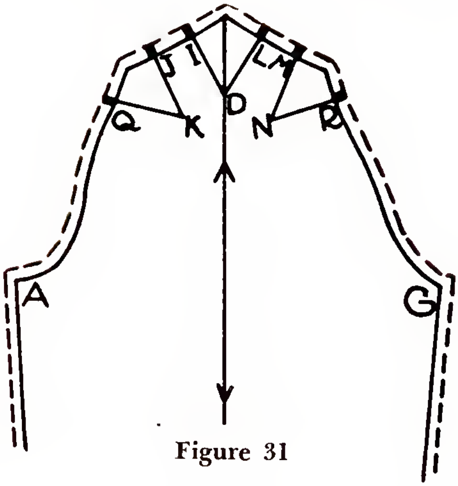


Figure 31

Figure 32

A sleeve with four darts in the cap which are spread apart from each other.

Figures 33, 34, and 35

These figures show the construction of a sleeve with four darts which are spread apart

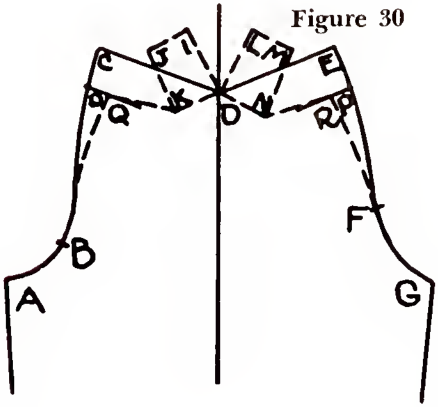


Figure 30

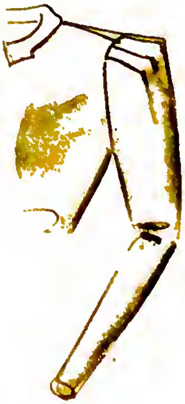


Figure 32

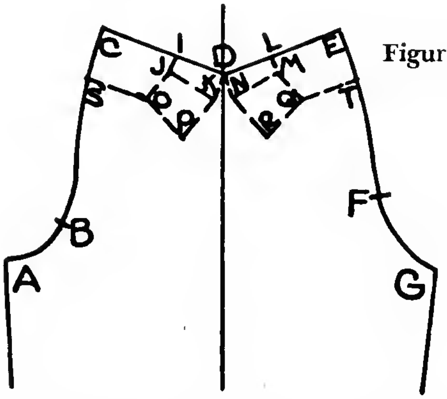


Figure 33

from each other. These can be made parallel to each other too, of course.

In Figure 33, line C-S equals line I-J plus J-O and line E-T equals line C-S. Note that lines I-D and D-L are brought together on the straight grain line, because there is no center dart.

There is no limit as to the number of darts that may be made. However, the greater the number, the smaller each dart space will be. The length of the darts can be controlled and the space between the darts can be controlled, but the actual dart space cannot be. Essentially, no matter what the number of darts, the sleeve remains exactly the same size as it is in Figure 24, the foundation sleeve, therefore restricting the size of the dart spaces. Note that when the darts are not parallel to each other, the sleeve becomes wider through the cap. This makes for a softer and more comfortable fit, and is generally used.

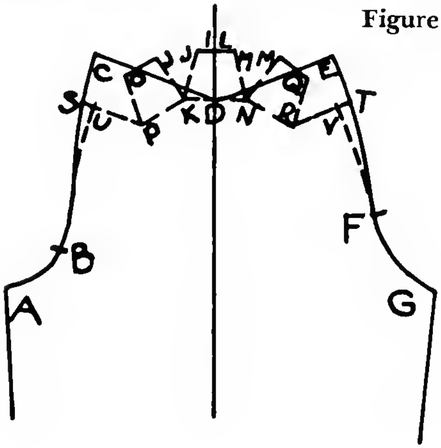


Figure 34

VI. THE SLEEVE WITH A DARTED CAP—TYPE 2

This is another version of the sleeve with a darted cap. In this sleeve, because the pattern is spread to make the darts, the finished sleeve is much wider than the original foundation pattern. A fuller, softer effect is obtained than possible in Section V.

Many styles may be made in this manner, from a sleeve with very short darts, each blending into the other to make a sleeve cap which is squared from the shoulder as a unit, to a sleeve with very long darts, each swinging apart from the other so that they stand out as individual points. See Figures 36, 43 and 46.

There is no limit to the amount the cap can be spread, or the length the darts can be made, or the number of darts.

Figure 36

The finished sleeve with three darts in the cap.

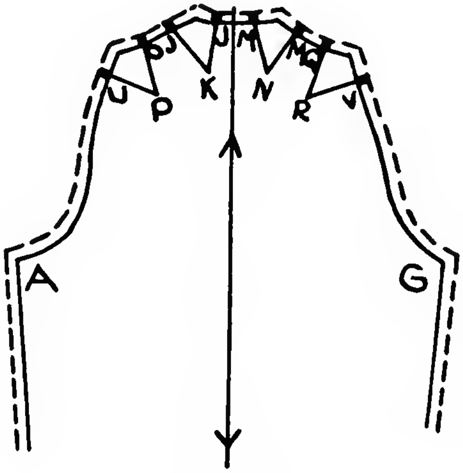


Figure 35

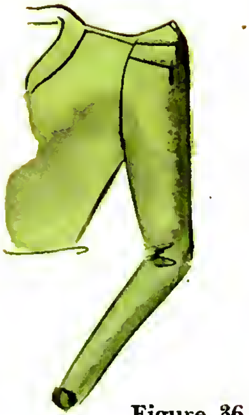


Figure 36

Figure 37

1. To make this type sleeve with three darts, trace the one-piece sleeve foundation pattern on a sheet of paper. Mark points A, B, C, D, E, and F, as illustrated.

2. From the straight grain line, B-E, square a line across the sleeve indicating the level up to which the sleeve will remain fitted. Mark points G, H, and I.

Note: Section G-I-H-D-F-G will remain exactly the same size in the completed sleeve. The fullness caused by spreading the cap will taper down into the normal width of the sleeve at line G-H. It usually is not good to drop line G-H any lower than the elbow line, nor bring it any higher than line A-C.

3. From point B, on the cap line, B-C, measure off any distance required for the space between the darts and mark point J.

4. From point I, on line I-H, measure off the same distance as line B-J, and mark point K. Draw a line from point J to point K.

5. From point B on the cap line B-A, measure off the same distance as line B-J, and mark point L.

6. From point I on line I-G, measure off the same distance as line B-L, and mark point M. Draw a line from point L to point M.

Note: Although only three dart lines (L-M, B-I, and J-K) are shown in this sleeve, as many may be drawn as desired.

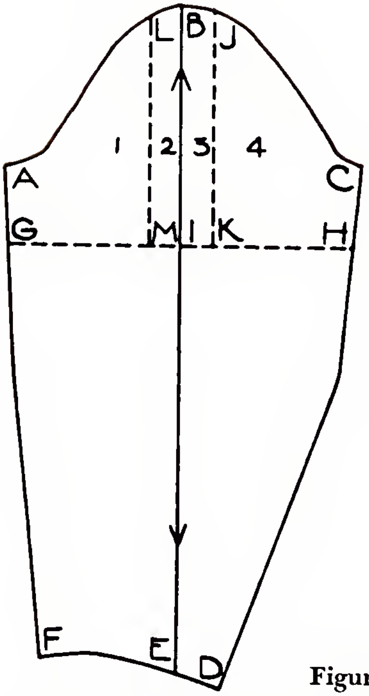


Figure 37

7. Cut out the entire sleeve. Cut the sleeve in two on line G-H. Cut the upper part of the sleeve into separate sections on lines L-M, B-I, and J-K.

Figure 38

8. Place the lower section of the sleeve on another sheet of paper. Extend the straight grain line through point I, an indeterminate length.

9. From point I, on the extended line, measure off any distance desired for the *length* of the darts, and mark point N.

10. Join section A-L-M-G back to the lower section of the sleeve so that point G meets point G.

11. Join section C-J-K-H back to the lower section of the sleeve so that point H meets point H.

12. Place sections 2 and 3 on the draft between sections 1 and 4, so that the bottom lines of each section (M-I and I-K) are at a level with point N.

13. Move each of the four sections so that all are at equal distances from each other

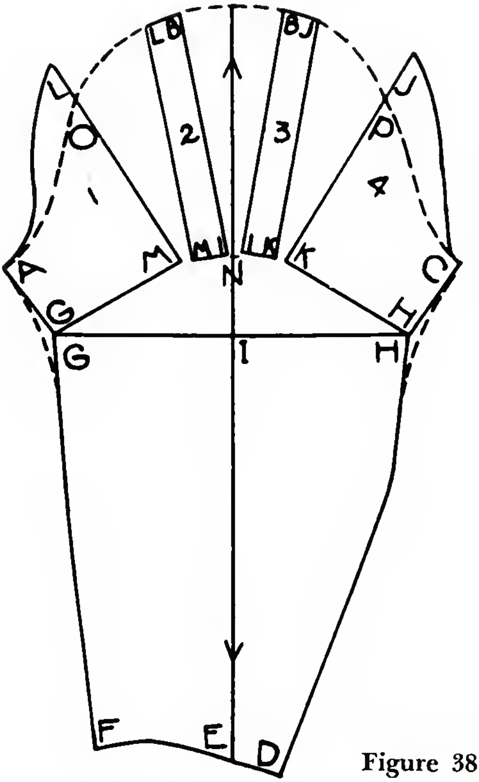


Figure 38

and so that points M, I, and K all remain at the level of point N.

Note: Spaces L-L, B-B, and J-J should equal each other. Be sure that the points B of sections 2 and 3 are the same distance apart from the straight grain line.

14. Trace around the entire sleeve in this position.

15. Shape the cap as illustrated, drawing a smoothly curved line from point A into lines L-B, B-J, and into point C.

16. Mark point O where the new cap line crosses line L-M. Mark point P where the new cap line crosses line J-K. Lines L-O and J-P should equal each other.

Note: Shaping the cap in this manner will eliminate the ease allowance present in the sleeve cap which is unnecessary in a full sleeve. The new cap line, A-O, plus L-B, plus B-J, plus P-C, must be measured to see that it corresponds with the measurement of the front and back bodice armholes into w it is to be sewed.

If the sleeve cap is too large, points O P must be drawn slightly lower on L-M and J-K. If it is too small, they r come slightly higher. In Figure 44, althc the sleeve has been spread in exactly same fashion as in Figure 38, the new measurement is greater than it is in Fi 38 because points O and P are much hig

Shaping the cap line in this manner makes the darts swing more toward other. The more the cap is curved dow the sides, the lower points O and P dro lines L-M and J-K. The lower the po drop, the more the darts will swing tov each other when drawn. The higher po O and P fall on lines L-M and J-K, more the darts will swing apart from other. Compare Figures 36 and 40 with ures 43 and 44. In Figure 36 the darts blend into each other, and in Figure 43, swing so far apart that they really are i vidual points.

Figure 39

Note: When the shape of the sleeve is satisfactory, as far as the position in w the darts will fall, but shorter than the c bined measurement of the front and b bodice armholes, additional length ma

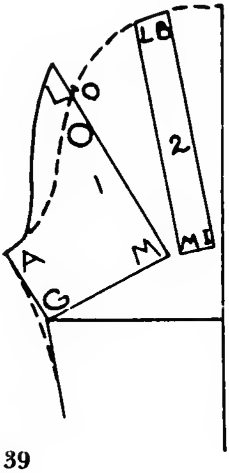


Figure 39

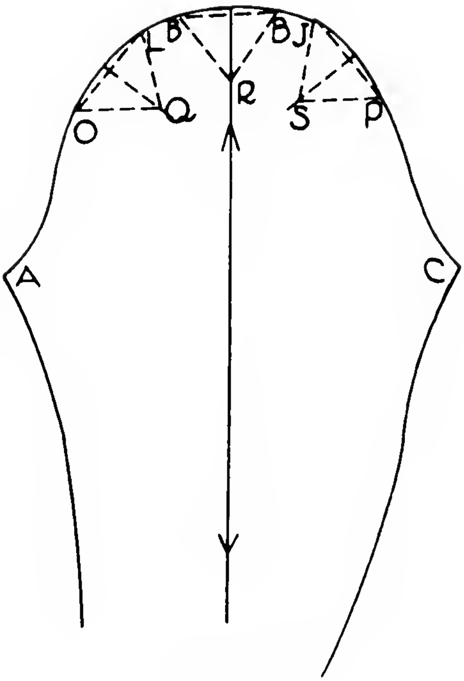


Figure 40

added to the sleeve cap in still another way. Points O and P may be raised on the *cap* lines O-L and P-J. This will give additional length to lines A-O and C-P. See point O in the Figure.

Exactly the reverse is true in Figure 44. When the shape of the sleeve cap is satisfactory as far as making the darts swing apart from each other, it probably will be true that the new cap line is greater in measurement than the bodice armholes. In such a case, points O and P may be lowered on the *cap* lines A-O and C-P. This will shorten the measurement of each line. It is also true that the dart space will become correspondingly larger, but that will matter very little.

17. Round off the corners at points G and H, as illustrated.

Figure 40

18. Draw straight lines from point O to point L, from point B to point B, and from point J to point P.

19. Find the center of each of the lines O-L, B-B, and J-P. From each center point, square a line, an indeterminate length.

20. From point O, to the squared center line, draw a line equal to the length of the space I-N (Figure 38), and mark point Q. Draw a line from point L to point Q. (L-Q and O-Q must be the same length.)

21. Repeat the same procedure from points B, J, and P. Mark points R and S.

Note: The space between points Q and R and points R and S should be equal.

Figure 41

22. From point O on line O-Q, square a short line. Draw a new cap line from point A into the squared line at O.

23. From point P on line P-S, square a short line. Draw a new cap line from point C into the squared line at point P.

24. From point L on line Q-L, square a short line. Square lines from points B, B, and J, in the same manner.

25. Draw a smooth curve from point L to point B and from point B to point J, as illustrated.

Note: The cap is shaped in this manner so that when all the darts are stitched together a completely smooth cap line results.

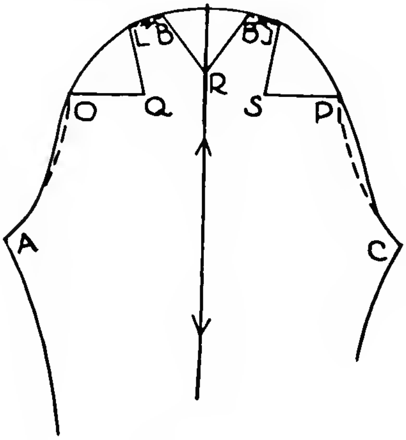


Figure 41

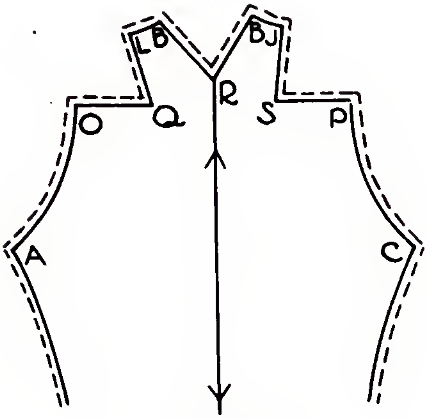


Figure 42

Figure 42

26. Add seam allowances around the entire sleeve, mark the straight grain line, and cut out the sleeve pattern.

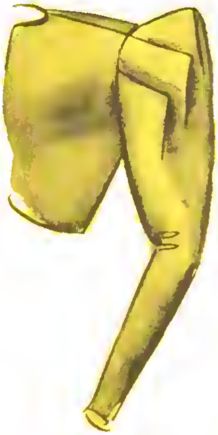


Figure 43

Figure 43

This shows the finished appearance of a sleeve in which the darts swing apart from each other, making separate points.

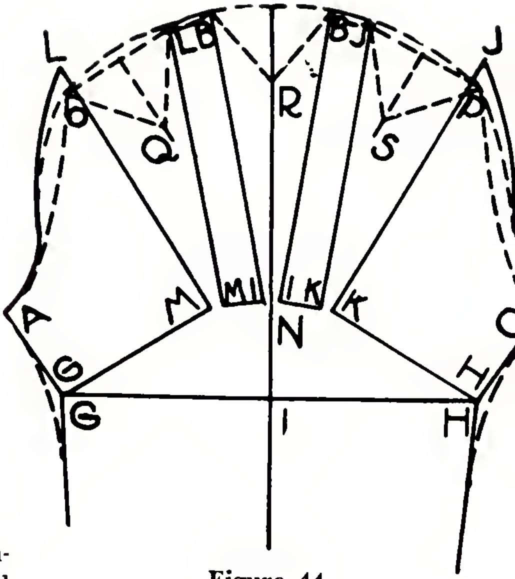


Figure 44

Figures 44 and 45

These figures illustrate exactly the s
procedure as above for darts the same le
as those in Figure 42, but which swing
ther apart from each other, really ma
separate points. (See the note following
16, above.)

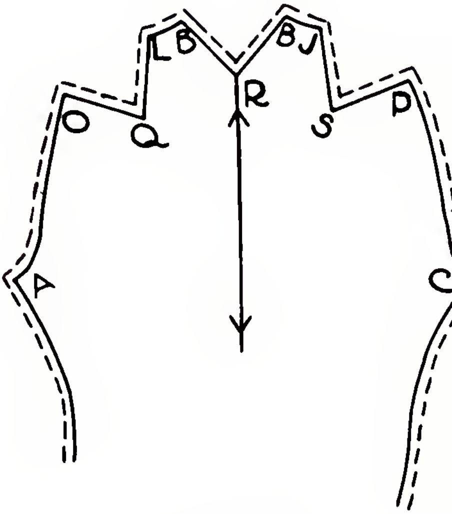


Figure 45

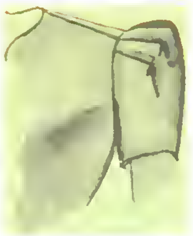


Figure 46

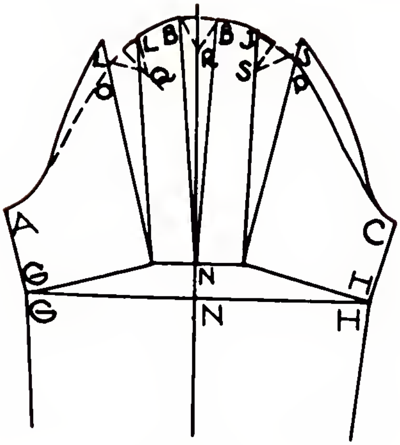


Figure 47

Figure 46

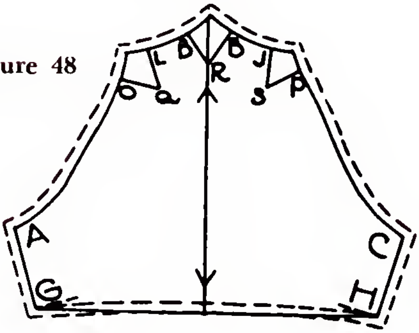
A sleeve made with short darts which blend together.

Figures 47 and 48

These figures show exactly the same procedure for a short dart. Figure 48 shows how the bottom should be shaped for a short sleeve.

Note that in Figure 46 the darts all blend together to form a square cap effect which can be compared with the darted sleeve in Section V. This sleeve is softer in fit, however, because it is wider than the foundation sleeve.

Figure 48



XIV

THE SLEEVE JOINED TO THE BODICE

There are two distinct types of sleeves which include part of the bodice or the entire bodice, i.e., raglan sleeves and kimono sleeves. In the raglan type group, the smoothness of fit in the sleeve at the lower half of the armhole is similar to that obtainable by a set-in sleeve. In the other group, the kimono types, a softer effect is obtained. This later will be explained in greater detail, but it is important to realize immediately that no matter what kind of sleeve is made, a raglan sleeve, a dolman,

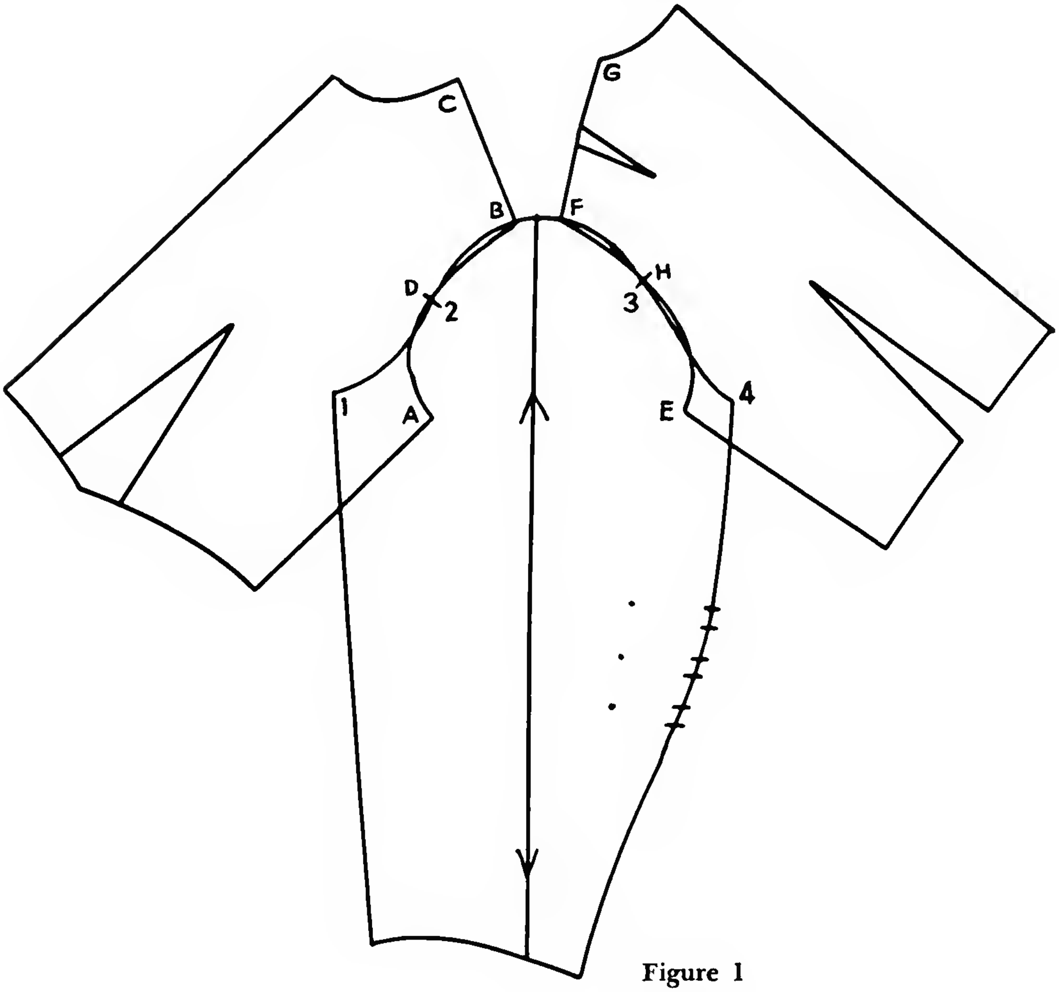


Figure 1

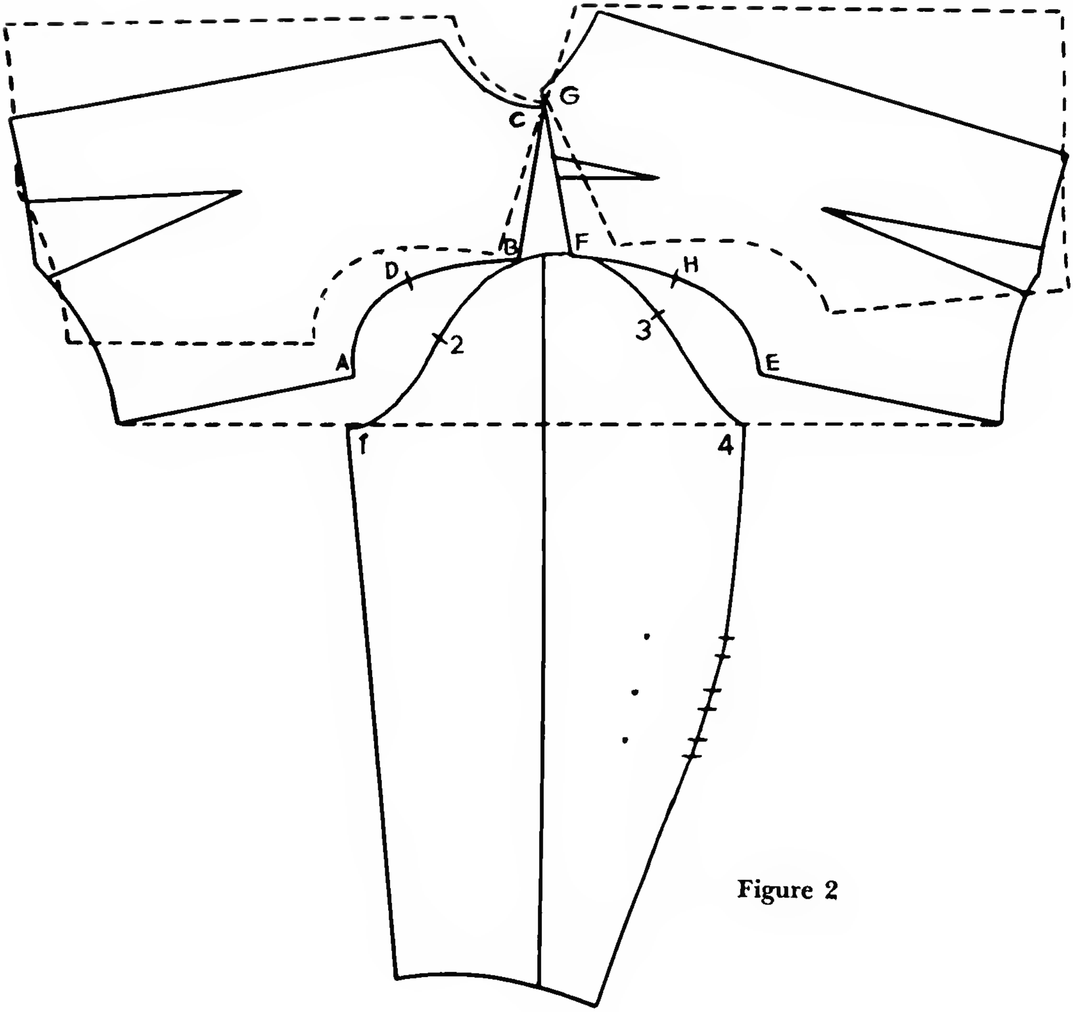


Figure 2

a yoke and sleeve, or some other variation, whether the sleeve will be loosely fitted at the armhole or smoothly fitted depends on its basic construction type.

Basically, the draft for all types of sleeves which are joined to the bodice in some way is that shown in Figure 1. In this draft, the sleeve is set into the armhole just as it would be in a fitting, only opened flat on paper. The space left at the top of the sleeve between the shoulder lines (B-F) is the amount of ease that this sleeve cap has. The two shoulder lines brought together make a dart which substitutes for the ease in the cap. (The end of the dart should always be drawn as a curve so that when it is pressed over a *round* cushion, it falls smoothly over the shoulder instead of making a point.)

Points 2 and 3, and D and H are our guide points. From them the sleeve may be joined with the bodice in any way desired. If the underarm section of the armhole is retained as normal (although it may be made deeper if desired), we have the basis for what we call "raglan" type sleeves. These include all variations which join the sleeve to the

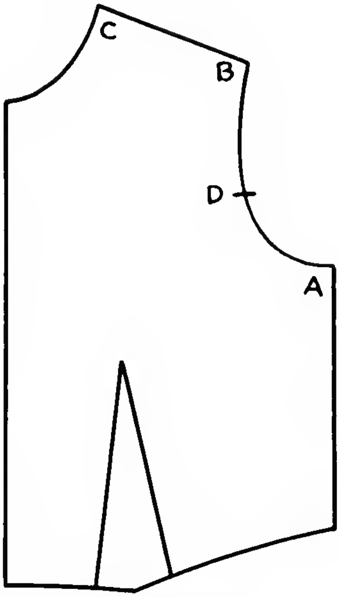


Figure 3A

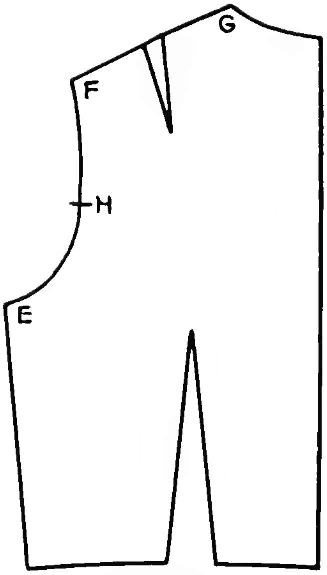


Figure 3B

bodice some way and yet retain a normal armhole so that the sleeve is as fitted as any set-in sleeve.

If the normal armhole lines are not kept at all, we get into what we call "kimono" type sleeves. We can take the draft of Figure 1, and cut out the bodices and sleeve in one piece, just as they are joined together, ignoring the parts that overlap. We can substitute a gusset (a diamond-shaped insert) for the underarm sections of the bodices and sleeve which were lost in the overlapping to provide movement for the arms. In this manner we can, for the most part, retain the fit of a set-in sleeve, with good movement for the arm, in a sleeve cut in one piece with the bodice. However, if we do not want a gusset—which so easily rips out of the garment—and we do not object to a little more fullness under the arm, we can spread the bodices and sleeve far enough apart so that they do not overlap, giving us sufficient length in the underarm for movement, and then cut the sleeve and bodies in one piece. See Figure 2.

On these three basic types:

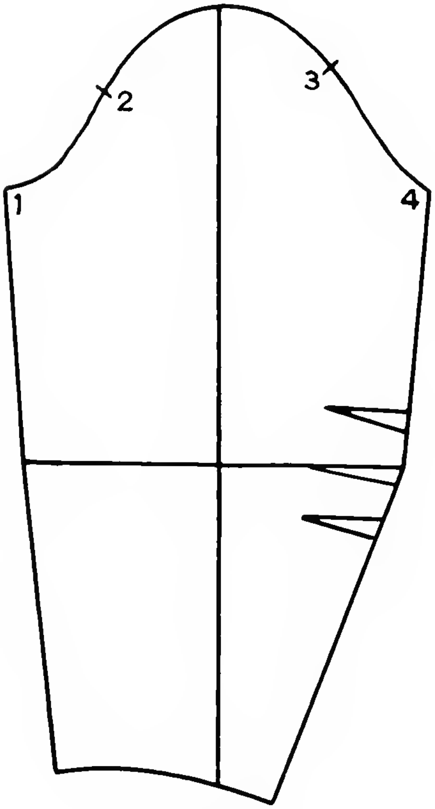


Figure 3C

1. The fitted raglan type sleeve with the normal underarm;
2. The fitted kimono sleeve with the gusset underarm;
3. The kimono sleeve with surplus fabric in the underarm (no gusset); we can have endless variations in style and fit.

The following sections will show the basic drafts and their variations, although the style variations will only be touched upon. The reader, once having practiced the basic principles, will find it comparatively simple to carry out any style detail wished.

A. THE FITTED RAGLAN TYPE SLEEVES

Figure 3

For these drafts use the back and front bodice foundation patterns, described in Chapters Two and Three, and the one-piece sleeve foundation pattern described in Chapter Ten. Mark all points as illustrated in Figure 3.

I. THE TAILORED RAGLAN SLEEVE

Figure 4

The tailored raglan sleeve as it appears on the figure.

Figure 5

1. Trace the sleeve pattern on a sheet of paper, and mark points 1, 2, 3, and 4. Draw the straight grain line.

2. Place the front bodice pattern on the traced sleeve so that point D of the bodice armhole rests on point 2 of the sleeve cap, and the shoulder point B rests ½ inch above the sleeve cap. In that position, trace around the entire front bodice pattern.

Note: The half inch at point B is allowed to give more room at the shoulder. It is not absolutely necessary. Point B may be made to rest on the sleeve cap as it does in Figure 1. The same is true of point F on the back bodice.

3. Place the back bodice pattern on the traced sleeve so that point H of the bodice armhole rests on point 3 of the sleeve cap, and the shoulder point F rests ½ inch above the sleeve cap. In that position, trace around the entire back bodice pattern.

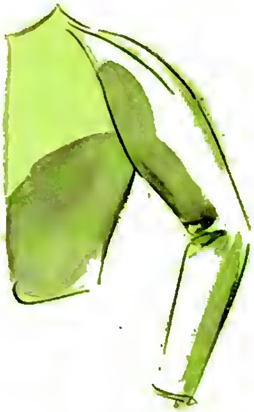


Figure 4

4. Mark point I, ½ inch from point B, as illustrated.

Mark point J, ½ inch from point F, as illustrated.

5. Draw the dart guide lines from the center of the front shoulder line, through point I, and from the center of the back shoulder line, through point J. Mark the crossing of the dart guide lines, point K.

Figure 6

6. Complete the shoulder dart by drawing smoothly curved lines from the center of the front and back shoulders, beyond point K, eliminating the corner at point K. Mark the end of the finished point L.

Note: The shape of the dart is meant to follow the shape of the shoulder. The dart itself must taper very gradually to a point so as to prevent a "corner" when sewed.

It does not matter whether or not point K falls on the straight grain line of the sleeve. However, if it is just a little removed

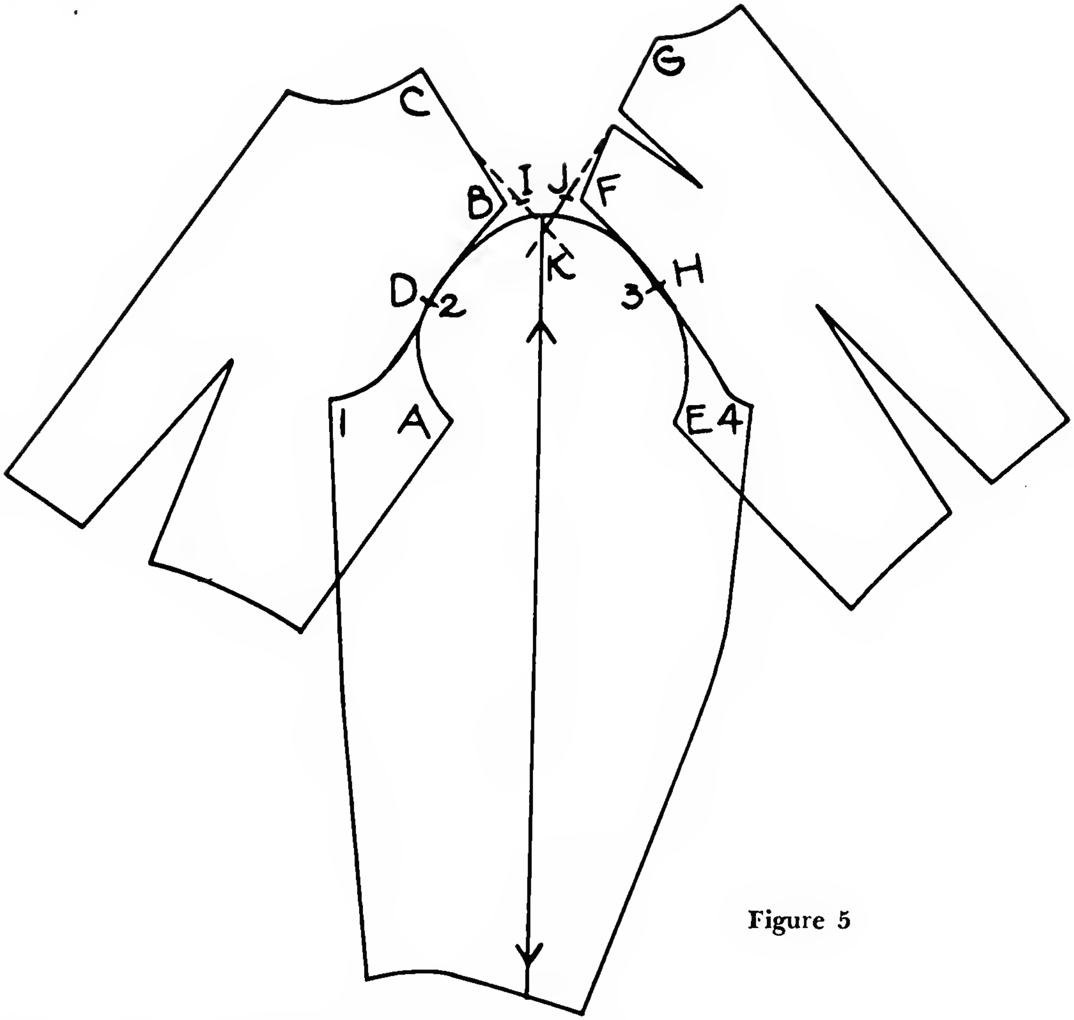


Figure 5

from it, point K may be moved over so that it rests on the grain line.

Also, when the dart is being shaped, the dart lines can be brought together on the grain line (point L). On the whole, the dart will fall in the same position as the shoulder seam on the bodices and should be left that way.

7. From point C on the front neckline, measure off any distance desired for the width of the raglan section, and mark point M.

8. Draw a shaped raglan line from point M so that it bends gradually into the front armhole line, D-A.

Note: It is not necessary to restrict the drawing of the raglan sleeve to the high bodice armhole. A deeper armhole may be drawn if desired. See Section II, below.

9. From point G on the back neckline, measure off any distance desired for the width of the raglan section, and mark point N.

10. Draw a shaped raglan line from point N so that it blends gradually into the back armhole line, H-E.

Note: When there is a back shoulder dart in the bodice pattern, as illustrated, the raglan line must be drawn across the dart while it is folded in position. When the dart is

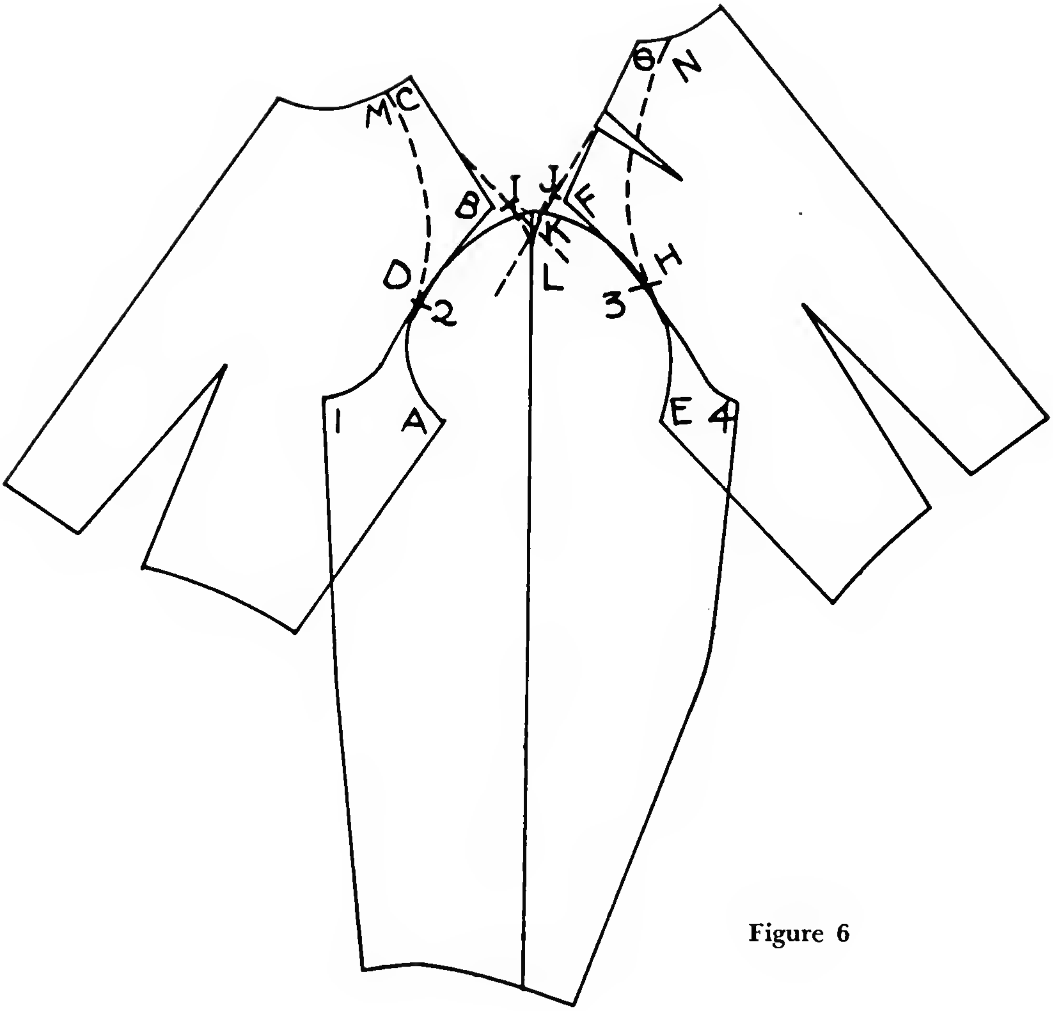


Figure 6

opened, the raglan line will appear broken, but eliminating the dart will make it smooth again. See Figure 7.

The raglan sleeve is now complete.

11. Place a sheet of paper, large enough to hold the complete raglan sleeve, underneath the draft.

12. Trace through the sleeve on line 1-D-M-C-L (fold the back shoulder dart in position so that it will be eliminated) L-G-N-H-4, and around the rest of the sleeve back to point 1. Trace through the straight grain line.

13. Correct the traced lines, and add seams around the entire sleeve. Cut out the sleeve. Mark notches at points 2 and 3.

Figure 7

This shows the completed raglan sleeve pattern.

14. Place a sheet of paper, large enough to hold the front bodice pattern, underneath the draft.

15. Trace through the bodice on lines A-D-M, the neckline, center front, waistline, and side seam, back to point A.

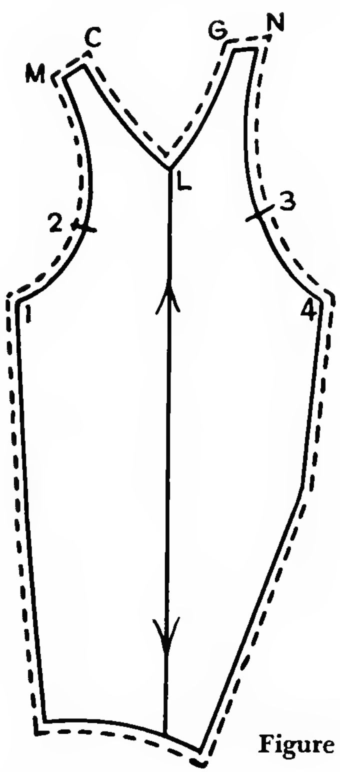


Figure 7

16. Correct the traced lines, and add seams around the entire pattern, except to the center front fold. Mark notch D.

Figure 8

This shows the completed front bodice pattern.

17. Place a sheet of paper, large enough to hold the back bodice pattern, underneath the draft.

.18. Trace through the bodice on lines E-H-N, the neckline, center back, waistline, and side seam, back to point E.

19. Correct the traced lines, and add seams around the entire pattern except to the center back fold. Mark point H.

Figure 9

This shows the completed back bodice pattern.

Note: The dart remaining in the back bodice pattern may be eased in when the bodice is sewed to the sleeve.

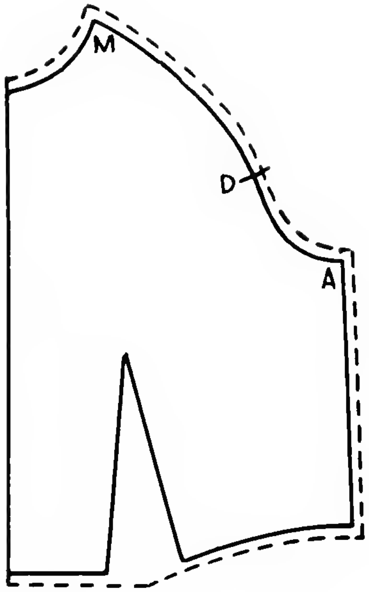


Figure 8

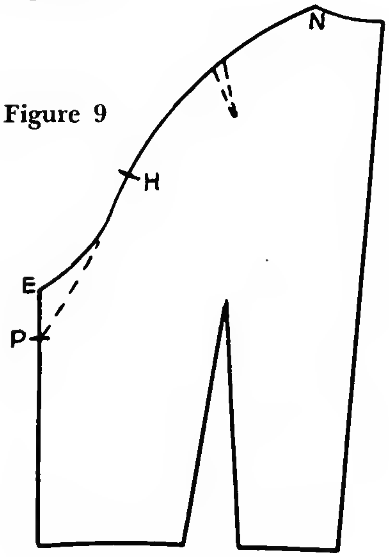


Figure 9

Cut the pattern pieces in muslin or other fitting cloth and pin or baste them together for a fitting. If a shoulder pad has been planned for the bodice and sleeve which were used to make the raglan sleeve, see that the pad is pinned in position. Usually a special pad is made for such sleeves which has a rounded edge which curves smoothly over the shoulder.

Check the fitting carefully. This sleeve should fit just like a set-in sleeve, with the dart taking the place of the ease in the cap. See that the dart ends smoothly. It may have to be lengthened or curved more. See that the underarm hangs straight and smooth as it should in a set-in sleeve. See that the sleeve has plenty of room over the shoulder. Correct the patterns according to the fittings.

A raglan sleeve does not necessarily have to be plain. Any of the style sleeves may be used to make a raglan. For example, the bell sleeve may be used in the raglan draft instead of the plain fitted sleeve to make a raglan sleeve with a bell bottom. The same is true for the bishop, etc. The style sleeve may be made first, and then used in the draft, or the plain sleeve may be used first for the raglan, and then the raglan sleeve used in the same way a plain sleeve is used to make a style sleeve. The most convenient way for the particular situation is the better.

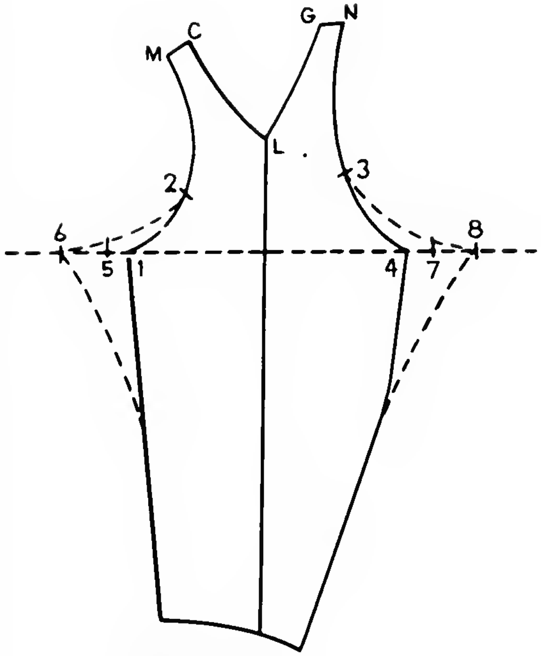


Figure 12

II. THE BALMACAAN SLEEVE

When the tailored raglan sleeve is made with a deeper than normal armhole, the sleeve usually is called a balmacaan sleeve. This term is usually confined to coats.

Figure 10 and 11

These figures are the same as Figures 8 and 9, with the dotted lines showing the

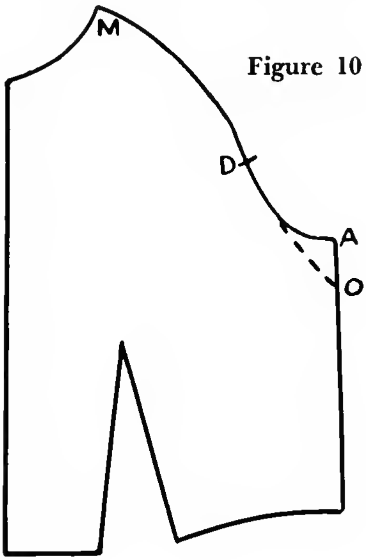


Figure 10

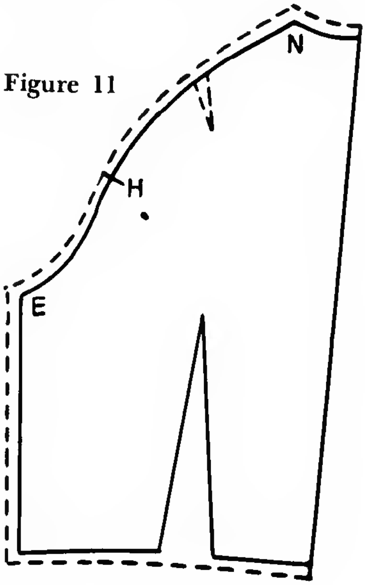


Figure 11

changes resulting from deepening the armhole. Figures 10 and 11 show the new armhole lines on the front and back bodices, D-O and H-P. These may be made any depth desired.

Figure 12

1. Trace the raglan sleeve pattern of Figure 7 on a sheet of paper. Mark all points.

2. Draw a line across the sleeve through points 1 and 4.

3. Measure the difference in length between the old armhole line, D-A, on the front bodice, and the new armhole line, D-O.

4. From point 1 on the line drawn through the sleeve, measure off this difference and mark point 5.

Line 2-1-5 is too sharp a curve to make a comfortable armhole. A shallower curve will have to be drawn for comfort. Being shallower, this curved line will have to be extended through a point slightly above point 5 to equal the same length as line 2-1-5.

5. Draw the new cap line from point 2 to the sleeve line, making it the same length as line 2-1-5.

Mark point 6.

6. Follow the same procedure for the back as for the front, drawing the new cap line 3-8. (Line 3-8 is the same length as line 3-4-7, which is the same length as line H-P in Figure 11.)

Figure 13

7. Draw smoothly curved lines from points 6 and 8 to any place on the underarm sleeve lines.

III. THE TAILORED RAGLAN WITH ARMHOLE FULLNESS

Figure 13

Greater comfort can be given by lengthening the underarm of the sleeve as well as widening it. This is especially necessary when a very deep armhole is made on the bodices.

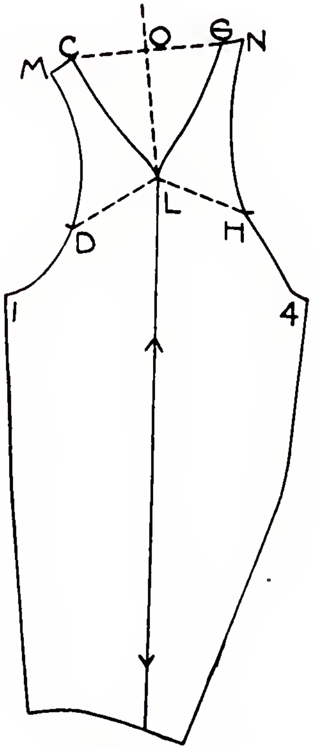


Figure 14

Figure 14

1. Trace through a raglan sleeve pattern (from Figure 7, above) without seams, on a sheet of paper. Trace through points D and H, and the straight grain line.

2. Correct the traced lines. Mark points 1-D-M-C-L-G-N-H-4.

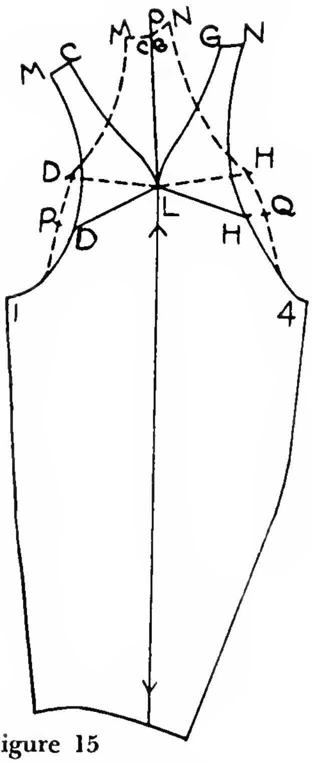


Figure 15

3. Draw a line from point L to point D, and from point L to point H.

4. Locate the center between the shoulder points C and G, and mark point O. Draw a line from point L through point O.

5. Place another sheet of paper underneath the draft, and trace through the raglan sections on lines L-D-M-C-L and L-G-N-H-L.

6. Correct the traced lines, and cut out the raglan sections. Place them back in their former positions on the draft.

Figure 15

7. Pivoting from point L, swing the raglan sections together until points C and G rest on line L-O.

8. Trace around the raglan sections in this position. Mark the new points D-M-N-H.

9. Redraw the front raglan line, continuing line M-D smoothly into line D-1.

Note: In drawing the new raglan line, keep as much of the original raglan sections as possible. Some of the corner at point D will have to be cut away to make a smooth line, but very little. If too much is cut away, the sleeve will be too tight.

10. Redraw the back raglan line, continuing line N-H smoothly into line H-4. See the note under step 9.

11. From point 1 on the new front raglan line, measure off the same distance as from point 1 to point D on the old raglan line, and mark point P.

12. From point 4 on the new back raglan line, measure off the same distance as from point 4 to point H on the old raglan line, and mark point Q.

13. Measure the new line, P-M, to determine the amount it has increased in length over the original line, D-M. Note the difference.

14. Measure the new line, Q-N, to determine the amount it has increased in length

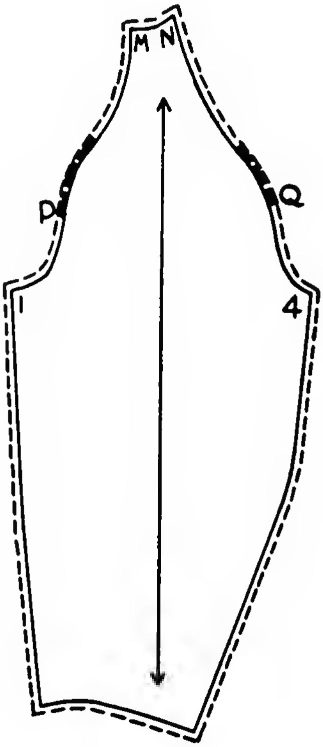


Figure 16

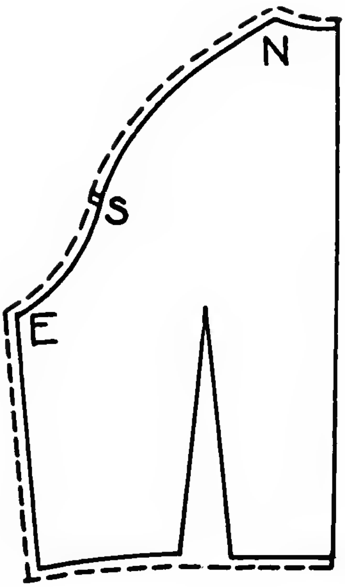


Figure 17A

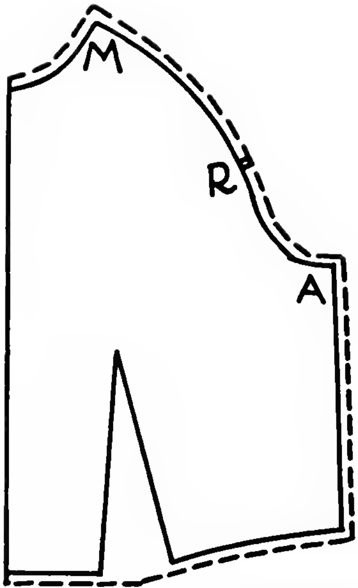


Figure 17B

over the original line, H-N. Note the difference.

Note: These differences represent the amount of extra fullness now in the sleeve cap. This fullness may be used for tucks, gathers, or darts, and marked accordingly. All the fullness, no matter how used, must be placed above points P and Q.

15. Add seams around the entire sleeve pattern and cut it out, notching points P and Q.

Figure 16

This shows the finished sleeve pattern notched for three pleats on each side, to remove the surplus fullness. (See the shaded section.)

Figures 17A and 17B

These two bodices are the same as Figures 8 and 9, notched for use with the raglan sleeve with side fullness., Line A-R is the same length as line 1-P of the sleeve, and line E-S is the same as line 4-Q of the sleeve in Figure 16.

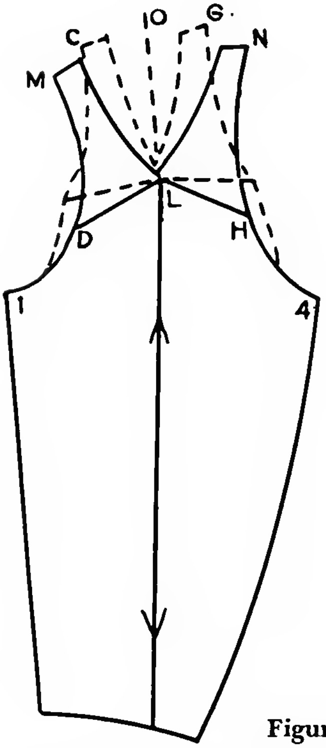


Figure 18

Figure 18

It is not necessary to close the shoulder dart entirely. This figure shows the shoulder dart partially closed, with a small amount of fullness opening at the sides of the sleeve cap. If the fullness is small, it may be eased in and shrunk out when the sleeve is set into

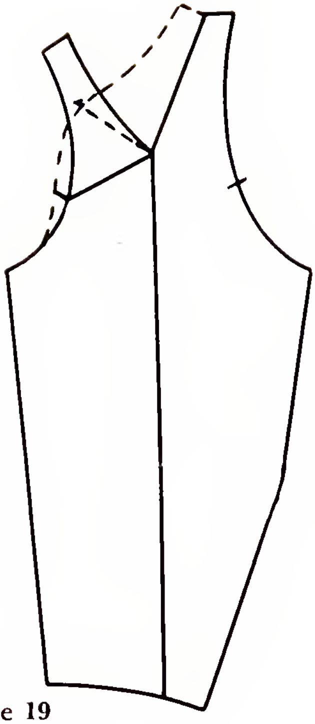


Figure 19

the armhole so that nothing is visible. The smaller shoulder dart which remains will be easier to press into a smooth curve over the shoulder.

Figure 19

This is still another possibility. Here the shoulder dart is completely closed, and all the resulting fullness is brought to the front of the sleeve only. There are other possibilities, such as making two or three shoulder darts, instead of one, etc.

Make fittings of all these sleeves, and check them all carefully on a figure. That is the only way to get a complete understanding of all these variations.

IV. THE TAILORED YOKE AND SLEEVE IN ONE PIECE

The tailored yoke and sleeve in one piece is constructed on the same layout as the raglan sleeve. This layout can be used for any style with a yoke and sleeve effect, in which some part of the bodice is joined to the sleeve, and yet a fitted sleeve is desired.

Figure 20

The yoke and sleeve illustrated in this section is only one of the many types possible.

In this section, a variation from the normal armhole is shown. This method of adjusting the sleeve to fit a deeper armhole may be used on any type of sleeve. The yoke and sleeve may, of course, be drawn with the normal armhole, as was illustrated in Section I.

Figure 21

Figure 21 shows exactly the same layout as Figure 6 without the raglan style lines. The same letters have been retained to make the comparison simpler.

1. Draw any style bodice yoke desired, on both the front and back bodices.
2. Continue the yoke lines to the side seam of the bodices, making the armhole as deep as desired.
3. Mark points M through T, on both the front and back bodices, as illustrated.
4. Continue line D-1 of the sleeve into the front bodice armhole, O-P, making a smoothly shaped line. Continue line H-4 of

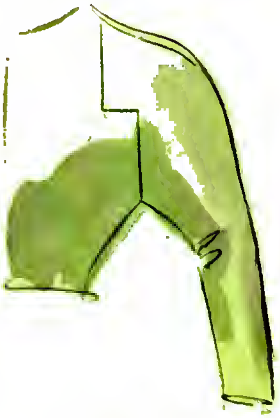


Figure 20

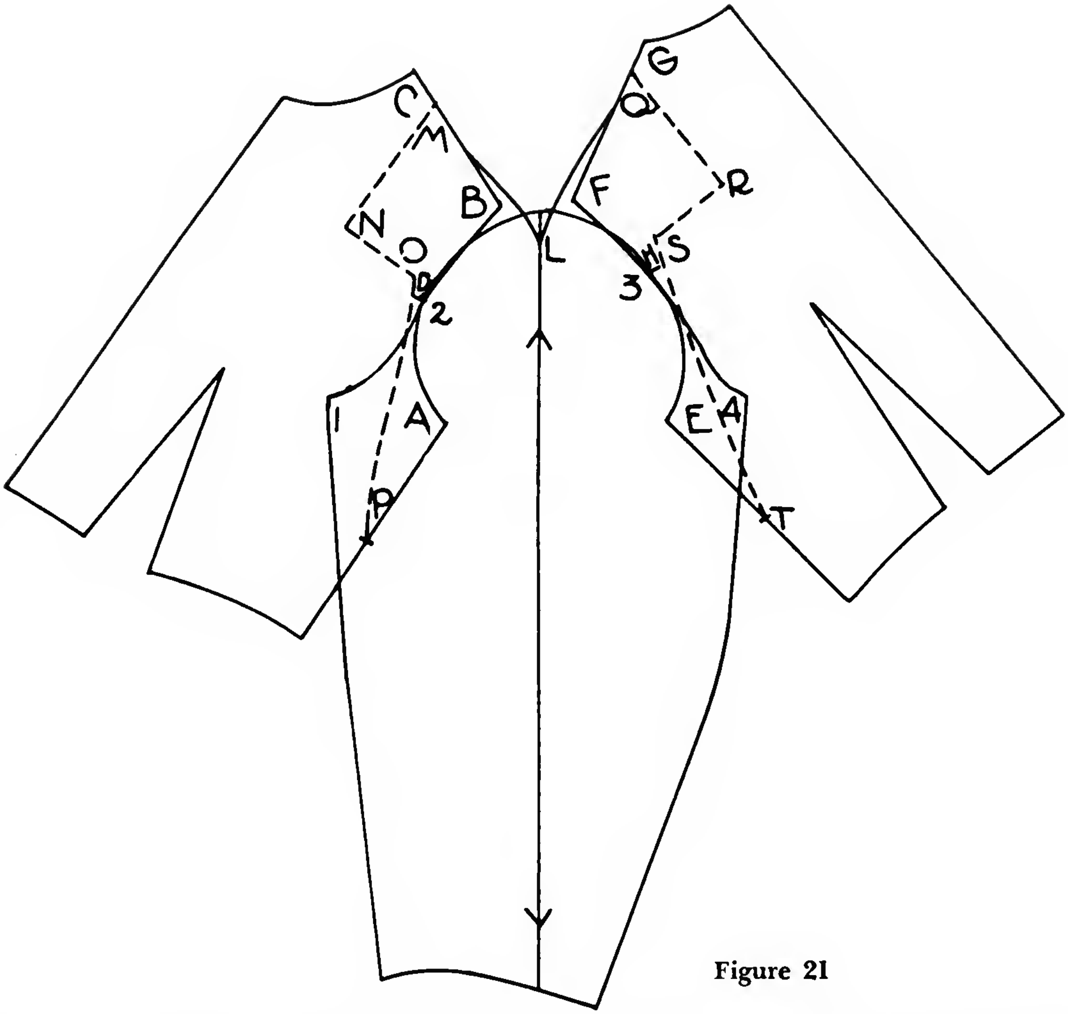


Figure 21

the sleeve into the back bodice armhole, S-T, making a smoothly shaped line.

Note: Any type of yoke may be drawn on the bodice and joined to the sleeve, provided that the yoke style lines come back into the normal armhole area; fairly close to points D and H.

Figures 22 and 23

5. Trace through the front and back bodice patterns on fresh sheets of paper, on the yoke lines and continuing on around the rest of the patterns. Correct the traced lines. Add seam allowances all around except at the center front and center back fold lines.

Figures 22 and 23 show the completed bodice patterns.

Figure 24

6. Place another sheet of paper underneath the draft, and trace through the sleeve on lines 1-O-N-M-L-Q-R-S-4, around the sleeve and back to point 1.

7. Correct the traced lines, and mark all points. Draw the straight grain line.

8. Draw a straight line across the sleeve through points 1 and 4.

9. On the layout in Figure 21, measure the difference in length between line 1-O and P-O on front bodice. Note difference.

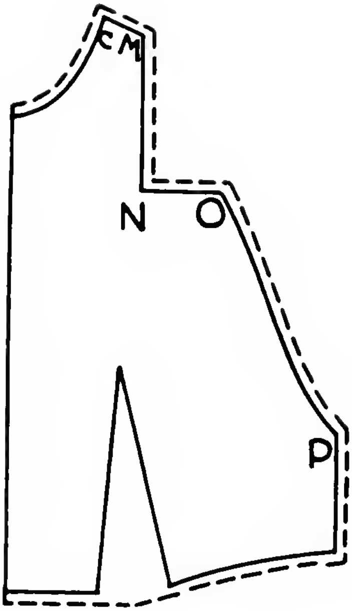


Figure 22

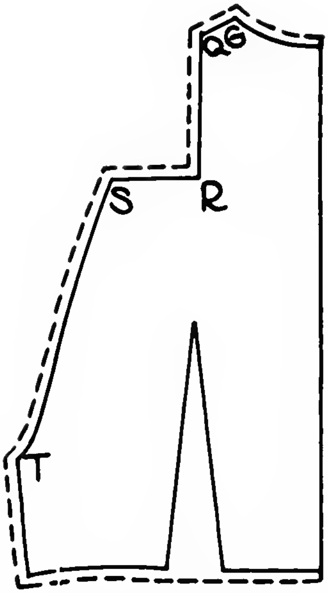


Figure 23

10. From point 1 on the extended line, measure off this difference, and mark point U.

Note: Line O-1-U is too sharp a curve to make a comfortable armhole. A shallower curve will have to be drawn for comfort. Being shallower, the curved line will have to be extended through point U to equal the same length as line O-1-U.

11. Draw a smoothly curved line from point O to point U, as illustrated, making a shallow curve for the armhole.

12. Extend line O-U through point U as much as necessary to make it equal to line O-P of the front bodice, or line O-1-U of the sleeve. Mark point V.

13. From point V, draw a smoothly curved line, bending it into the front underarm line of the sleeve.

14. Follow the same procedure as above for the back. Be sure line S-X of the sleeve equals line S-T of the back bodice, or line S-4-W of the sleeve.

Note: The differences, 1-U and 4-W, of the front and back armholes should be equal.

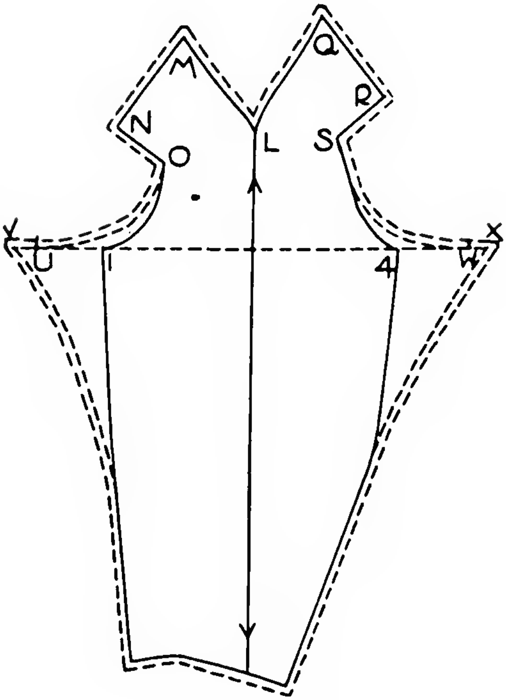


Figure 24

A slight difference may be adjusted by adding a little to one side and taking it from the other.

15. Add seam allowances around the entire sleeve and cut it out.

Make a cloth fitting of the pattern and check just as was done for the raglan sleeve. The finished appearance of the sleeve is shown in figure 21.

V. THE TAILORED DROPPED SHOULDER

The tailored dropped shoulder is constructed on the same layout as the raglan sleeve. This layout can be used for any style with a dropped shoulder effect, in which some part of the sleeve is joined to the bodice, and yet a fitted sleeve is desired.

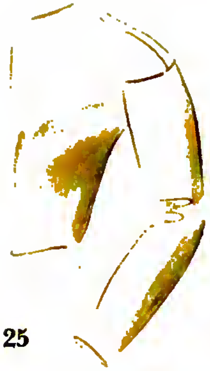


Figure 25

Figure 25

The dropped shoulder illustrated in this section is only one of the many types possible. The dropped shoulder lines may be extended on to the bodice to form a yoke, the armhole line may be drawn deeper, etc. See Section II for a deep armhole.

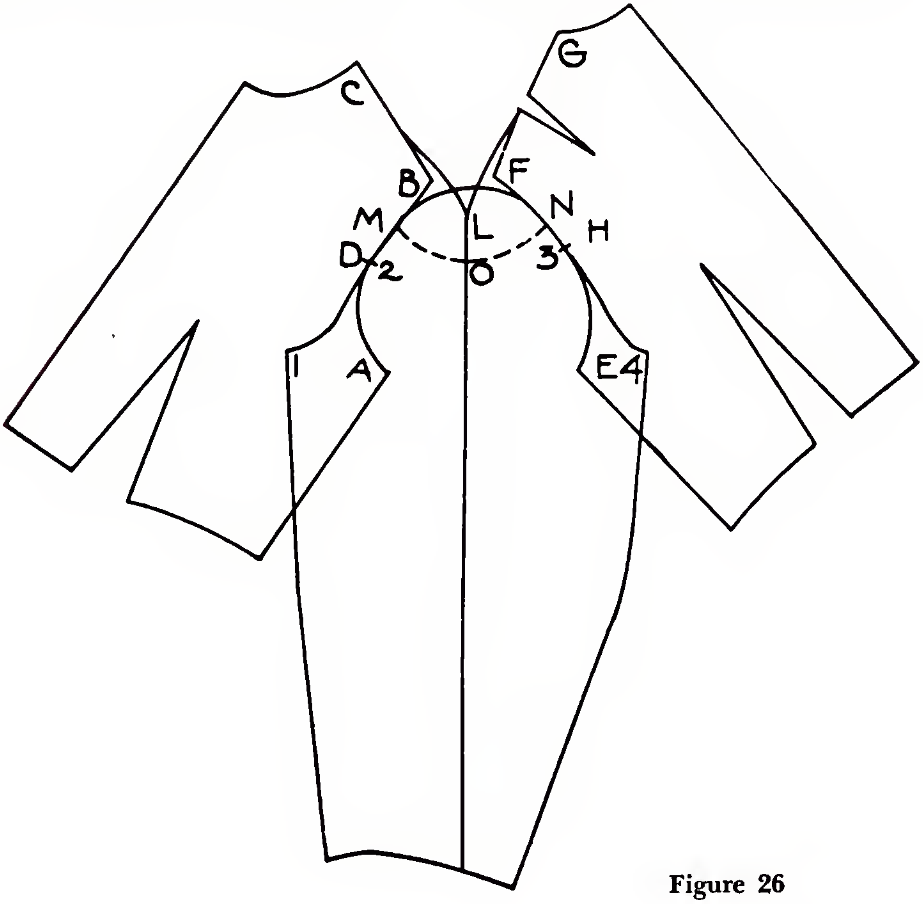


Figure 26

Figure 26

Figure 26 shows exactly the same layout as Figure 6 without the raglan style lines. The same letters have been retained to make the comparison simpler.

1. Draw the dropped shoulder style line, M-N, any way desired, from the front bodice armhole to the back bodice armhole.

2. Continue the shoulder dart lines, C-L and G-L, through point L until they reach line M-N. Mark point O where the lines cross.

Note: In drawing the dropped shoulder style lines, it is advisable not to draw the lines any lower than point D of the front bodice armhole, or it will be impossible to raise the arm comfortably.

3. Trace through the front bodice section on lines A-M-O-L-C, continuing around the pattern back to point A. Correct the traced lines and add seam allowances around the entire pattern except to the center front fold.

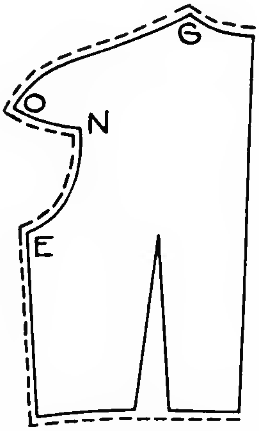


Figure 27

Figure 27

The finished bodice front pattern.

4. Trace through the back bodice section on lines E-N-O-L-G, continuing around the pattern back to point E. Correct the traced lines, and add seam allowances around the entire pattern except to the center back fold line.

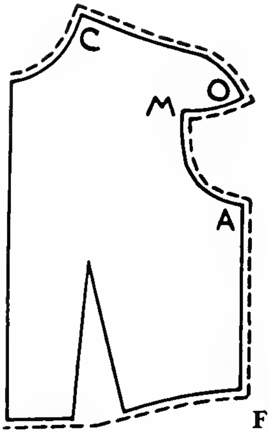


Figure 28

Figure 28

The finished bodice back pattern.

5. Trace through the sleeve on lines 1-M-O-N-4, around the sleeve back to point 1. Correct the traced lines and add seam allowances around the entire pattern.

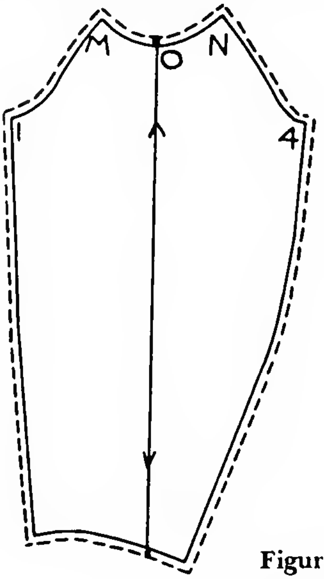


Figure 29

Figure 29

The finished sleeve pattern.

Figure 30

This shows another type of dropped shoulder in which the lines have been extended to form a yoke.

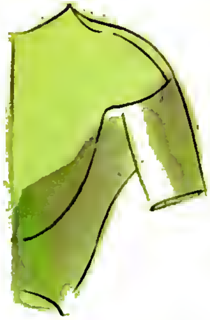


Figure 30

B. THE KIMONO TYPE SLEEVES

Please read again the discussion on pages 167 and 168 and look at Figures 1 and 2.

VI. THE FITTED KIMONO SLEEVE WITH THE GUSSET UNDERARM

When making a kimono sleeve with a gusset, two things have to be considered—appearance and movement of the arm. In the discussions on set-in sleeves, we said the longer the underarm of the sleeve, the higher the arm could be raised. Similarly, here, the larger the underarm gusset, the more movement is permitted. The kimono sleeve can be made very fitted in appearance and yet the arm can be comfortably raised. But we have to strike a balance between the appearance of the gusset and comfort. Too large a gusset is not attractive. It looks like a tretmendous patch. Too small a gusset makes for discomfort.

Figure 31

The appearance on the figure of a fitted kimono sleeve made with a gusset.

Figures 32A and 32B

This is an extremely fitted kimono sleeve which rarely would be used because of the size of the gusset necessary.

The gusset lines drawn on the bodice and the sleeve must be spaced far enough apart to permit a seam allowance between them. In Figure 32A, the front bodice and sleeve overlap each other so much that the front gusset line, D-5, and the sleeve gusset line, 2-6, must be made very long for them to be separated by at least ½ inch for a seam allowance. The back gusset lines, H-7 and 3-8, have much more space between them than is necessary, but they must be drawn to match the front lines.

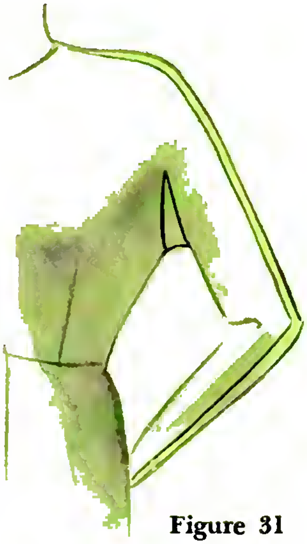


Figure 31

Figure 32B shows the size of the gusset which would be necessary.

Figure 32A is exactly the same draft as Figure 1. It is placed here mainly to demonstrate that the fitted kimono and raglan type sleeves are based on the same principles.

Because Figure 32 shows a kimono sleeve which is too fitted to be practical, (although it is possible to use it) the instructions will begin with Figure 33. After following the instructions beginning with Figure 33, the reader should go back and make a sleeve as in Figure 32 just for comparison. It makes for a much better understanding of the problems.

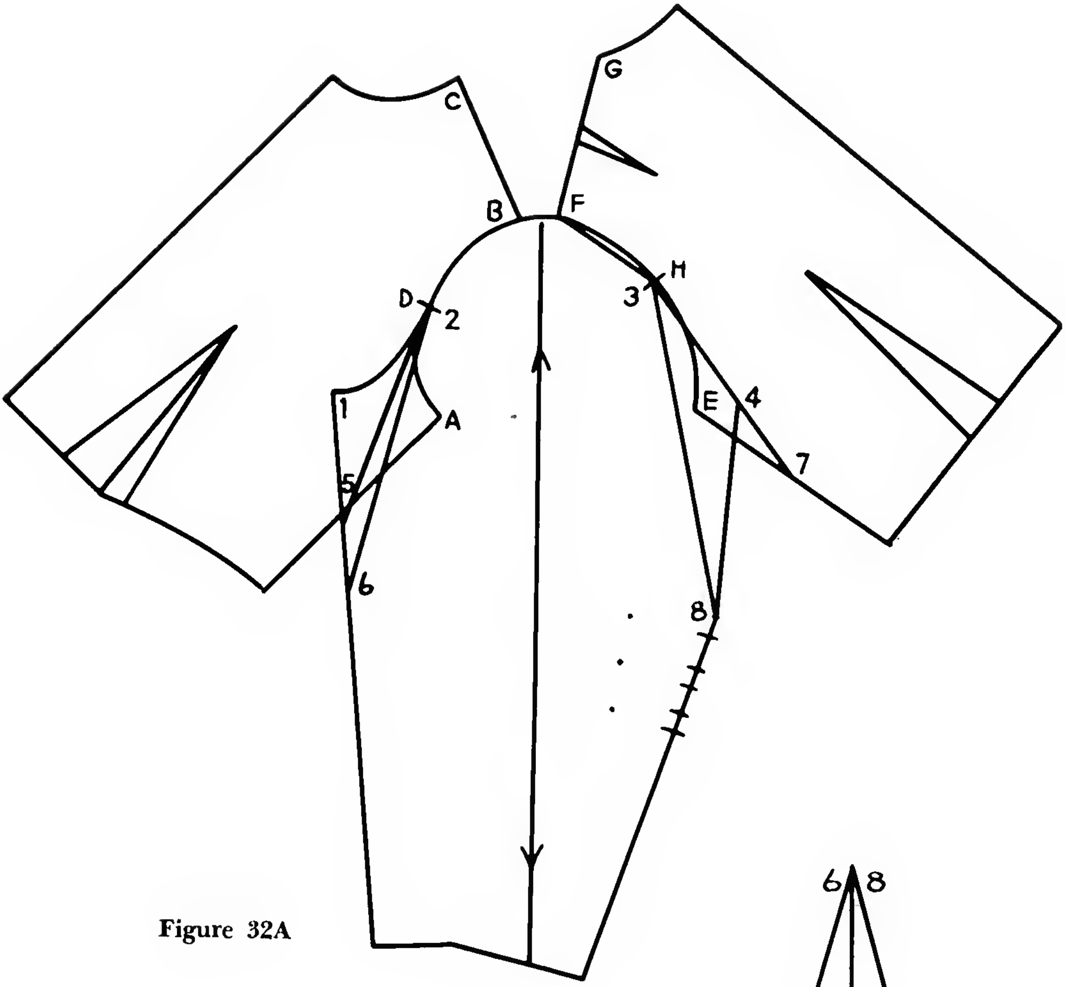


Figure 32A

Figure 33

1. Trace the one-piece sleeve foundation pattern on a sheet of paper, marking the straight grain line, and points 1, 2, 3 and 4.

2. Place the front bodice pattern on the sleeve so that point D touches point 2, and point B falls anywhere on the sleeve cap.

3. Keep point B in position, and swing the front bodice away from the sleeve so that there is a space of about one inch between point D and point 2.

4. Trace around the front bodice pattern in this position. Mark all points as illustrated.

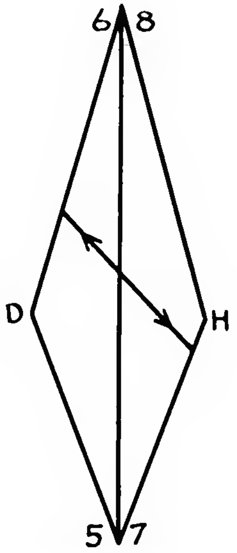


Figure 32B

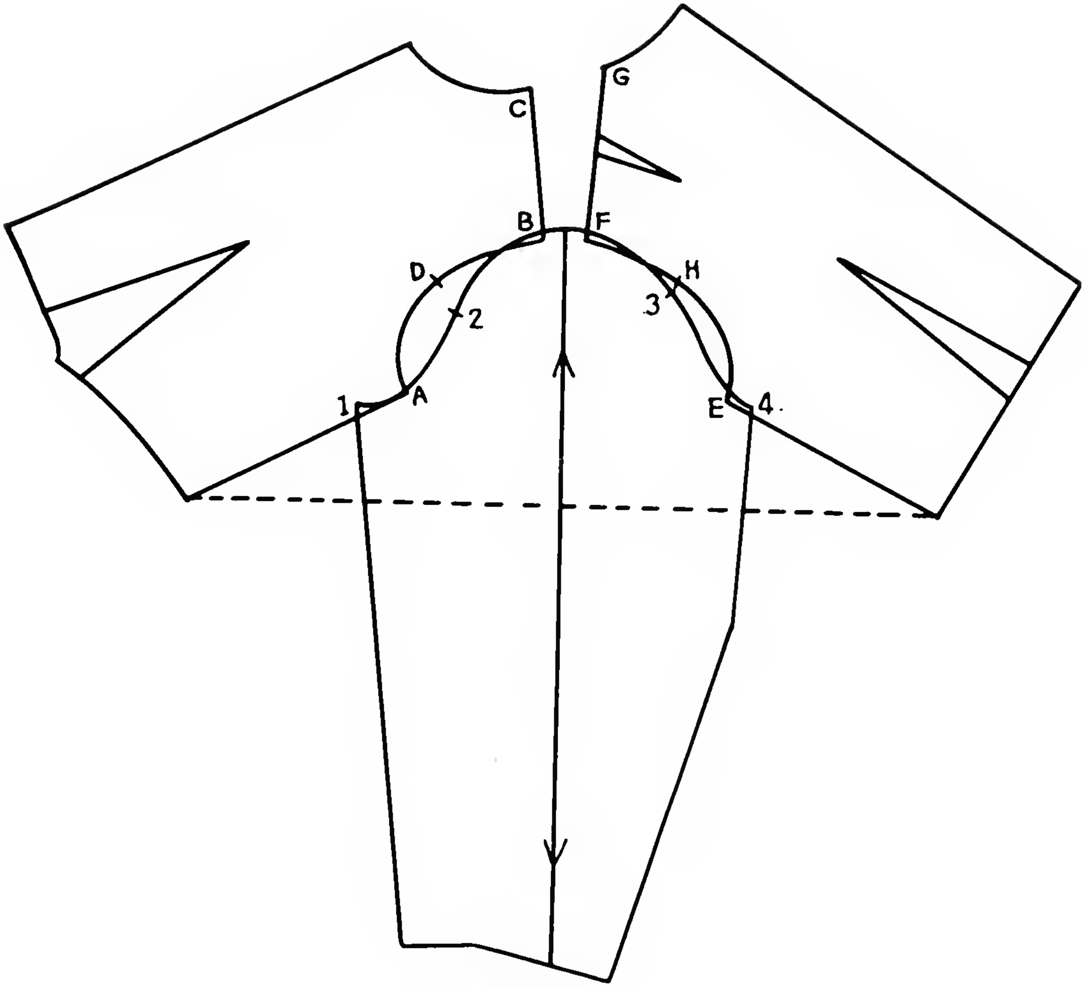


Figure 33

5. Follow the same procedure with the back bodice pattern, but separate points 3 and H by only ¼ to ½ inch.

Note: The measurements of 1 inch and ¼ or ½ inch are good average measurements for a practical, fitted kimono sleeve. However, if possible, it is good to balance the front and back bodice patterns with the grain of the sleeve as shown by the long dotted line going from the front bodice to the back bodice, and use that as a guide for swinging out the bodice patterns. The draft is very flexible. It can go from Figure 1 to Figure 2. But to keep it fitted enough to warrant the use of a gusset, it should approximate Figure 33.

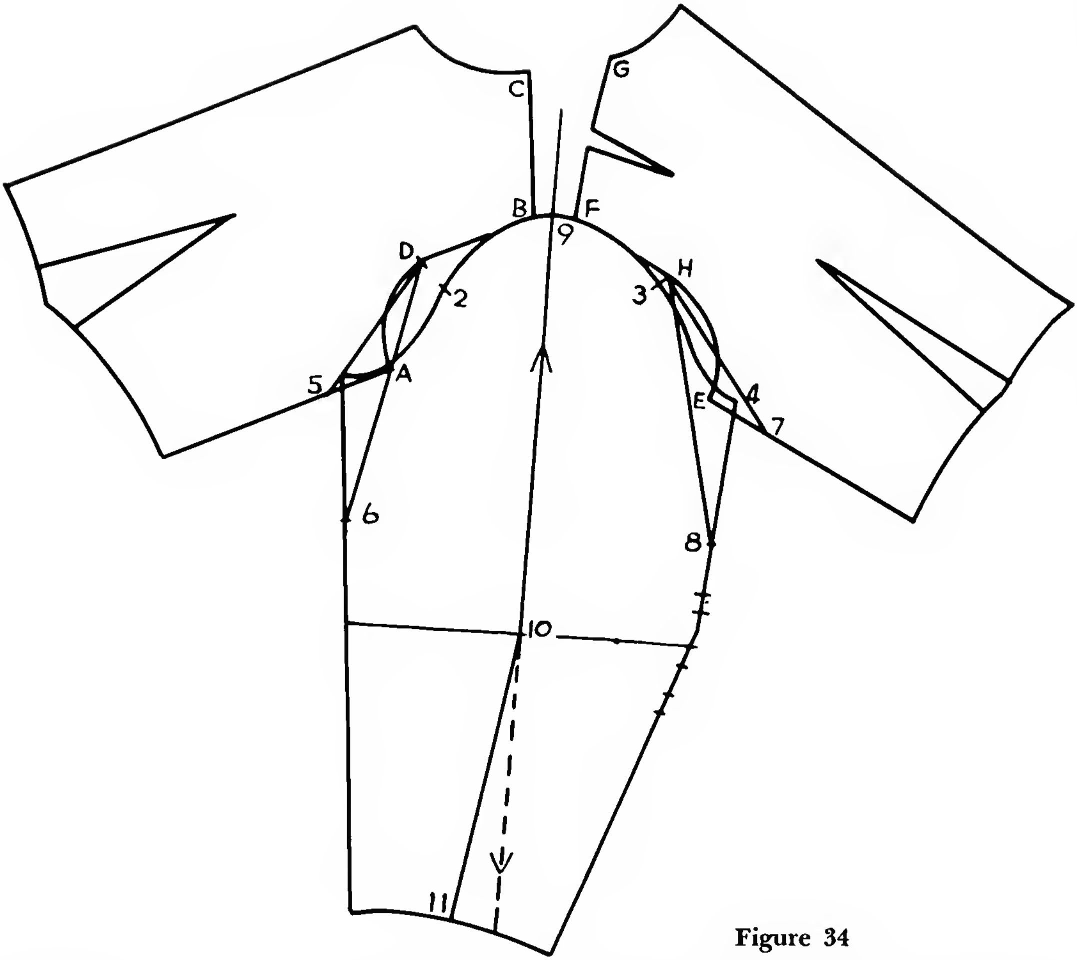


Figure 34

Figure 34

6. From point D, draw the front bodice gusset line, D-5, from D to any place on the side seam.

7. From point D, draw the front sleeve gusset line, D-6, from point D to any place on the underarm line of the sleeve.

Note: These lines, D-5 and D-6, may be drawn as long or as short as desired. There is only one restriction. They must be far enough apart to permit the drawing of a seam allowance between them. At point 5 the two lines should be at least ½ inch apart.

8. Draw the back gusset lines, H-7 and H-8 so that points 7 and 8 match points 5 and 6 of the front.

9. Draw the center line of the sleeve from the elbow to the wrist. Mark the entire center line, points 9, 10, and 11.

10. Place a sheet of paper underneath the draft and with a tracing wheel trace through the front pattern on lines 5-D-6 around the sleeve to 11-10-9-B-C and around the front bodice back to point 5 again.

Figure 35

11. Correct the traced lines. Draw a smoothly curved line from the middle of the shoulder to point 10. This line may even be more exaggerated, if desired.

12. Add seams around the entire pattern and cut it out.

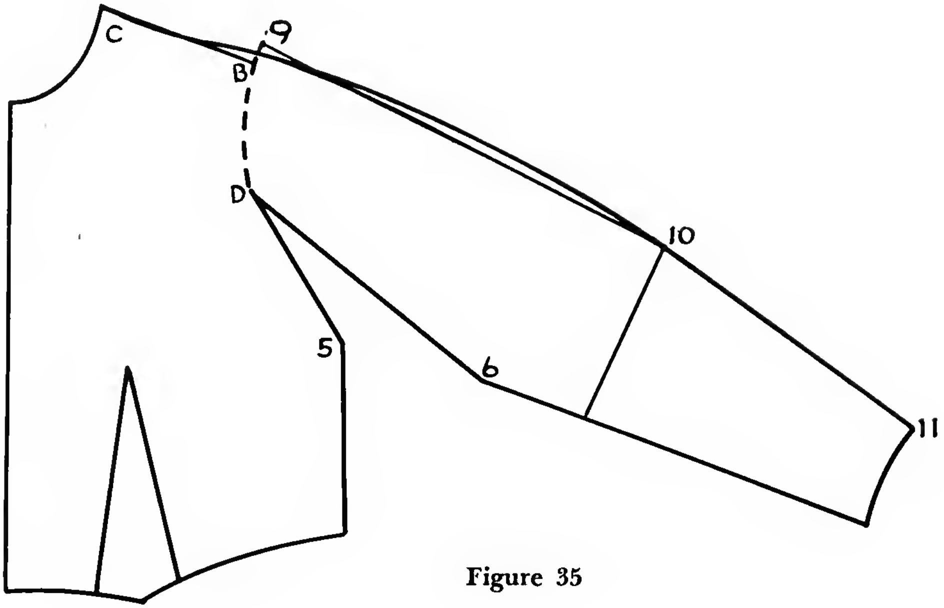


Figure 35

Figure 36

This is the completed front pattern.

13. Place a sheet of paper underneath the draft and with a tracing wheel trace through the back pattern on line 7-H-8 around the sleeve to 11-10-9-F-G and around the back bodice to point 7 again.

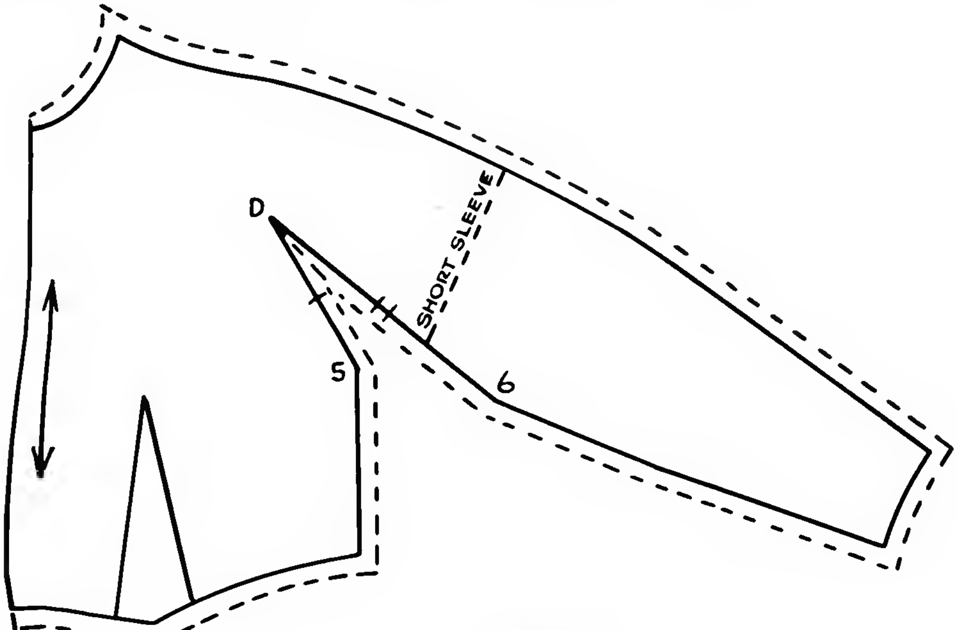


Figure 36

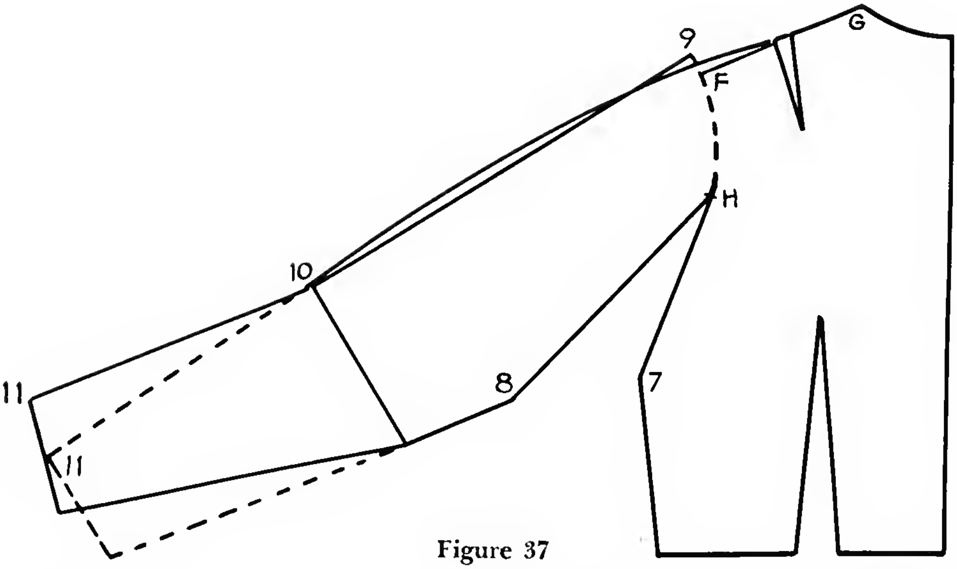


Figure 37

Figure 37

14. Correct the traced lines. Draw a smoothly curved line from the middle of the shoulder to point 10.

The dotted lines below point 10 show how the back sleeve may be straightened out, if desired, by eliminating the elbow dart fullness.

Line 9-10 is extended through point 10 for the full length of line 9-10-11. The new point 11 is marked and the rest of the sleeve drawn accordingly.

This is possible because the sleeve falls on a bias grain when the center back is cut on the straight grain. The bias will give enough to make room for the elbow without the

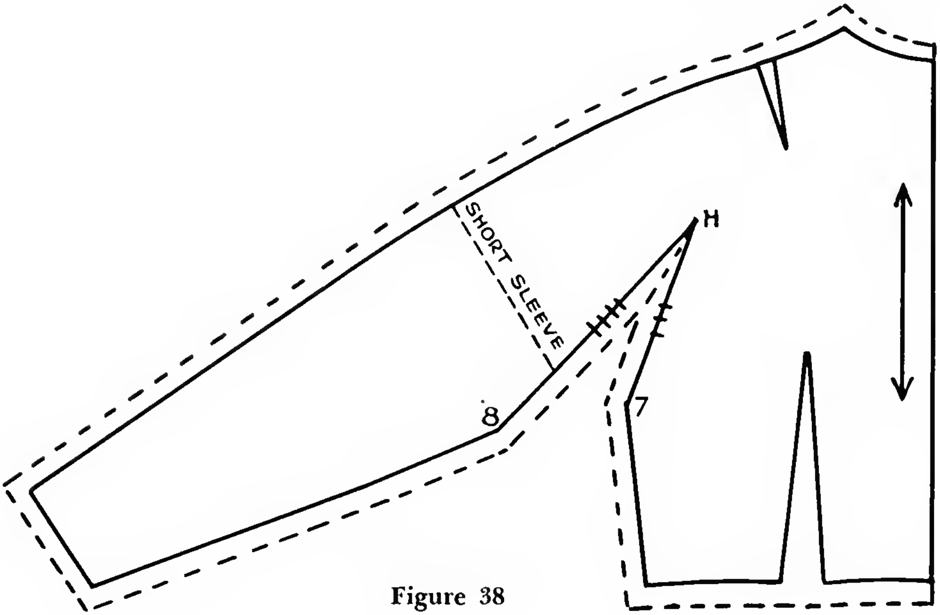


Figure 38

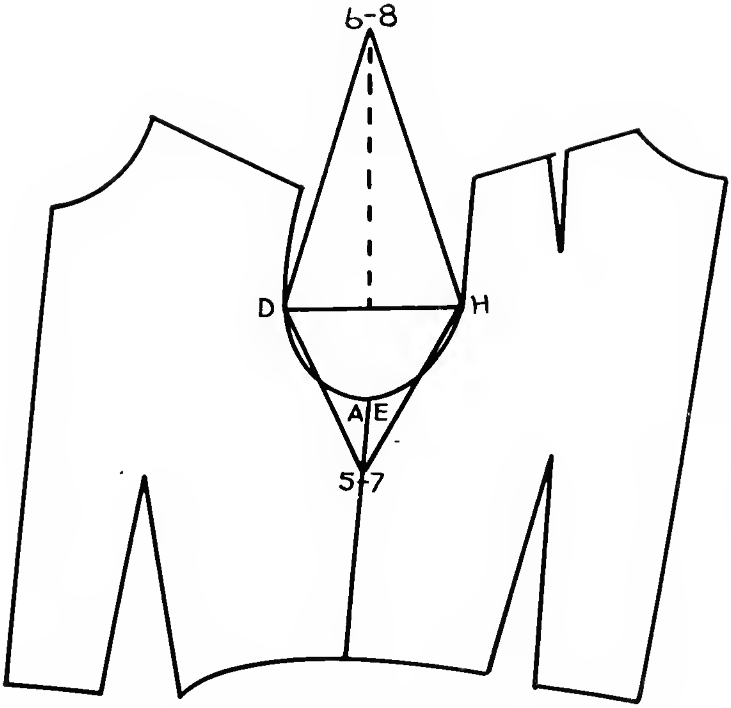


Figure 39

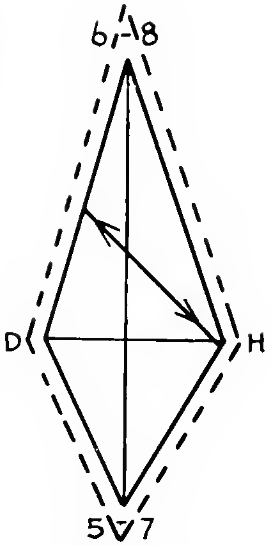


Figure 40

darts. A little fullness is advisable, however, and if the pattern should be cut so that the sleeve falls on a straight grain, then the elbow darts must be left as they are.

15. Add seams around the entire pattern and cut it out.

Figure 38

This is the completed back pattern.

Figure 39

The diamond shaped piece which is inserted in the slash of the kimono to finish off the underarm must be made to match the lengths of the gusset lines, D-5 and D-6 of the front bodice, and H-7 and H-8 of the back bodice. It must also have a certain width and length, enough width so that it will not cut under the arm when the arm is lowered, and enough length so that the arm can be raised with comfort.

Figure 39 shows a simple way of approximating the size of the gusset. This gusset is for Figure 34.

16. Trace the front and back bodice patterns together at the side seams.

17. Draw lines D-5 and H-7 as in Figure 34.

18. Draw a line from point D to point H. Find the center.

19. Draw a line squared from the center of line D-H. (See dotted line in illustration.)

20. From point D to any place on the dotted line, measure off the length of line D-6 (on Figure 34), and mark point 6.

21. Draw a line from point H to point 6.

Figure 40

22. Add seam allowances around the entire gusset and cut it out.

23. Draw a line from point 6 to point 7. Draw the bias grain line from line 6-7.

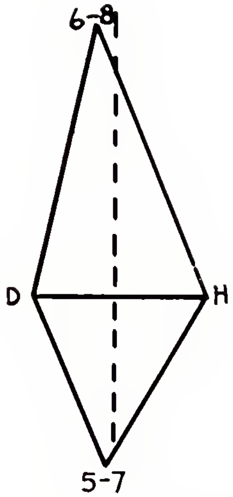


Figure 41

Figure 41

It may not always happen that line D-6 and H-8 are the same length. It does not matter. The gusset does not have to be exactly the same on both sides.

Figure 41 shows how such a gusset might look. It is more practical, however, to have the gusset the same on both sides, so when the original gusset lines are drawn on Figure 34, move points D and H up or down a bit to try to make both sides the same, if possible.

Points D and H may be lowered a bit anyway, if a smaller gusset is desired. But remember that shortening the gusset line will hamper the movement of the arm. Points D and H may be moved up higher, if greater freedom of movement is desired, but the gusset will not be completely hidden under the arm when the arm is lowered.

Figure 42

Cut the front and back patterns (Figures 36 and 38) and the gusset (Figure 40) in fitting cloth, and pin or baste together. If a shoulder pad has been planned for, pin the pad in position, and place the fitting on a figure. Check carefully to see that the gusset is a good size. If it cuts under the arm, make it wider at D-H and shorter at 6-7. Make whatever adjustments are necessary for comfort, and fix the pattern accordingly.

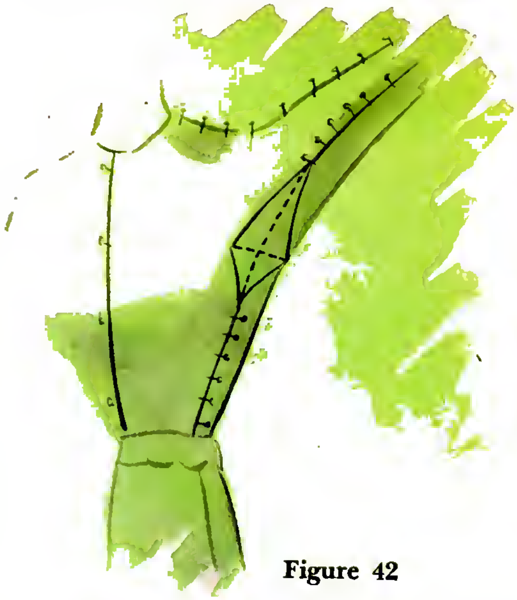


Figure 42

Figures 43A and 43B

Figure 43A shows a short sleeve with a gusset. The heavy dotted lines in Figures 36 and 38 show how the sleeve may be shortened. Figure 43B shows how the gusset may be shortened.

No matter how carefully fitted the kimono, there will always be some wrinkles from the shoulder to the underarm of the sleeve, which are characteristic. Just see that there is good shape along the overarm of the sleeve, and good movement.

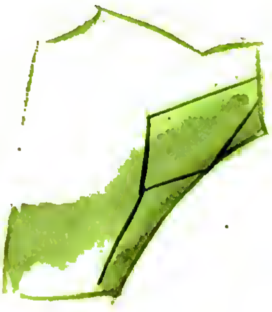


Figure 43A

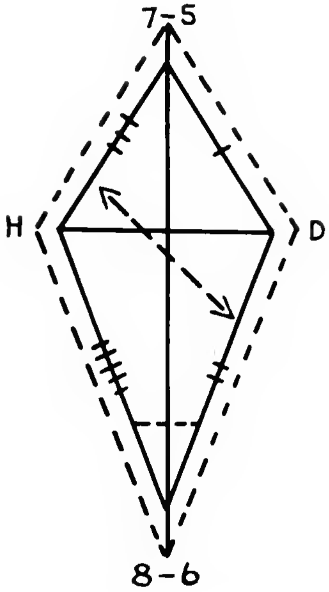


Figure 43B

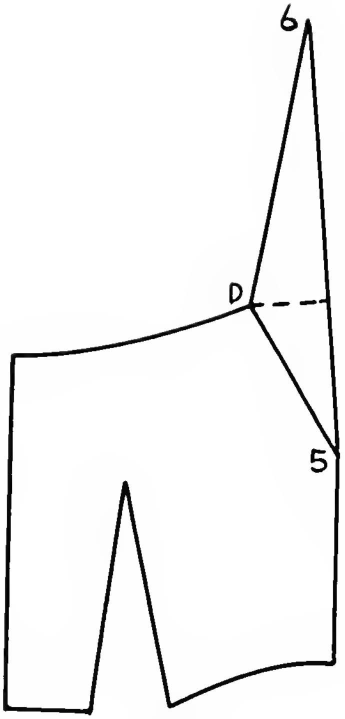


Figure 45

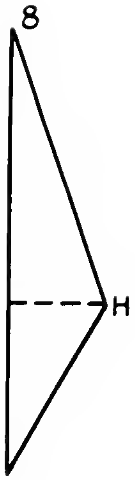


Figure 46

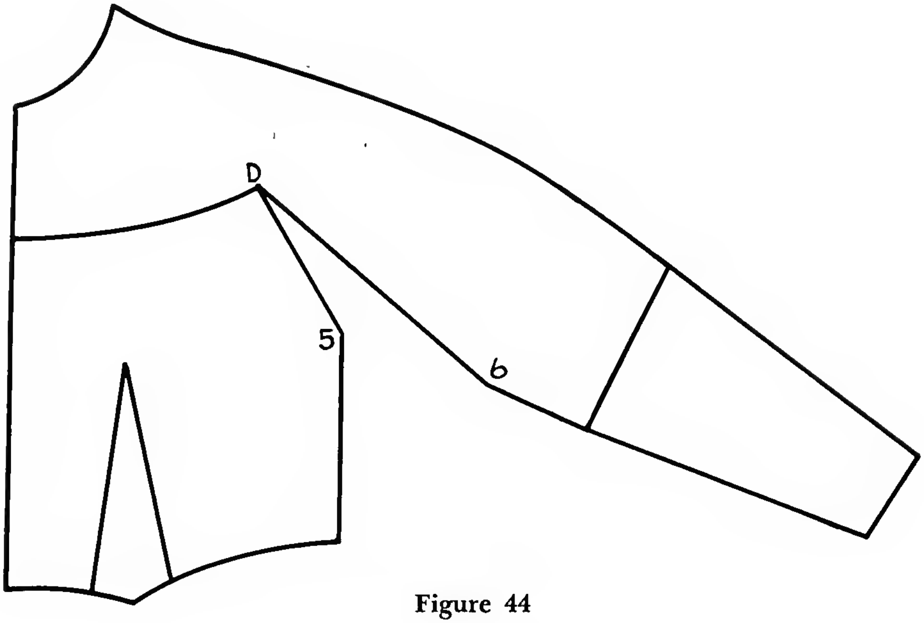


Figure 44

Figure 31 shows the finished appearance of the sleeve on the figure.

There are many possible style variations involving the gusset. It may, for example, be split in half and partly joined to a section of the bodice.

Figures 44, 45, and 46

Figure 44, which is the same as Figure 36, shows a yoke line drawn on the front bodice. The yoke and sleeves are one pattern, as shown in Figure 44. The gusset may be split in half, the front half being joined to the front bodice as in Figure 45. The back pattern can remain the same as in Figure 38. The back part of the gusset remains as a separate pattern (Figure 46.)

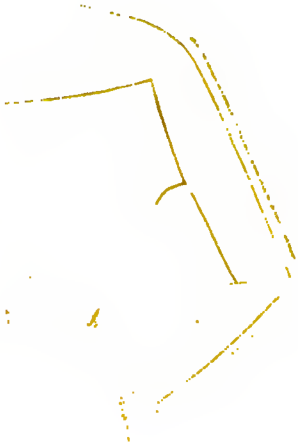


Figure 47

Figures 47 and 48

The front and back views of this fitting on the figure.

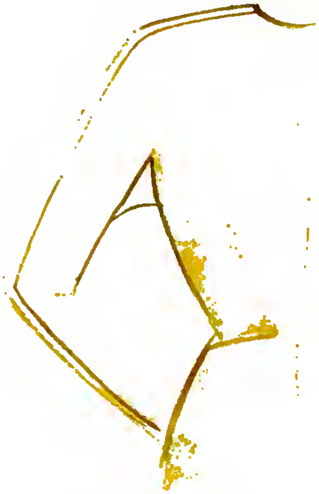


Figure 48

Figures 49-55

These figures show another possibility in which the gusset has been extended to form a section of the front and back bodices.

Fittings should be made of other possible variations for complete understanding of the problem.

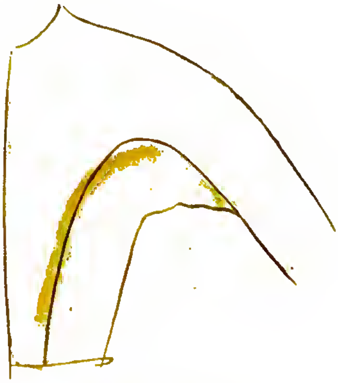


Figure 49A

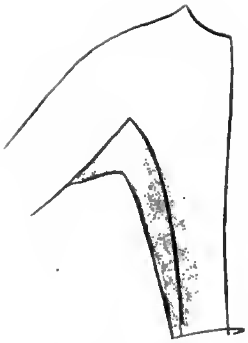


Figure 49B

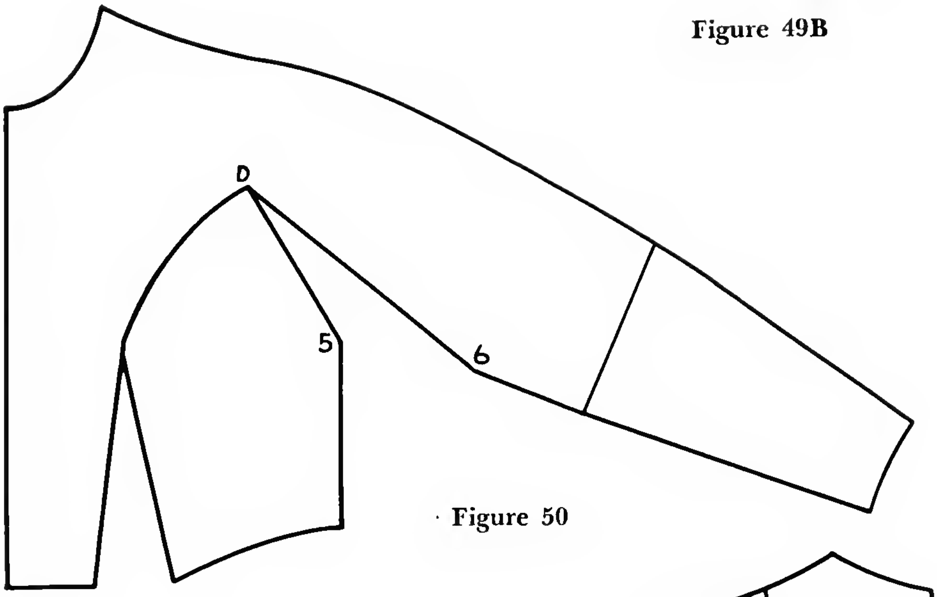


Figure 50

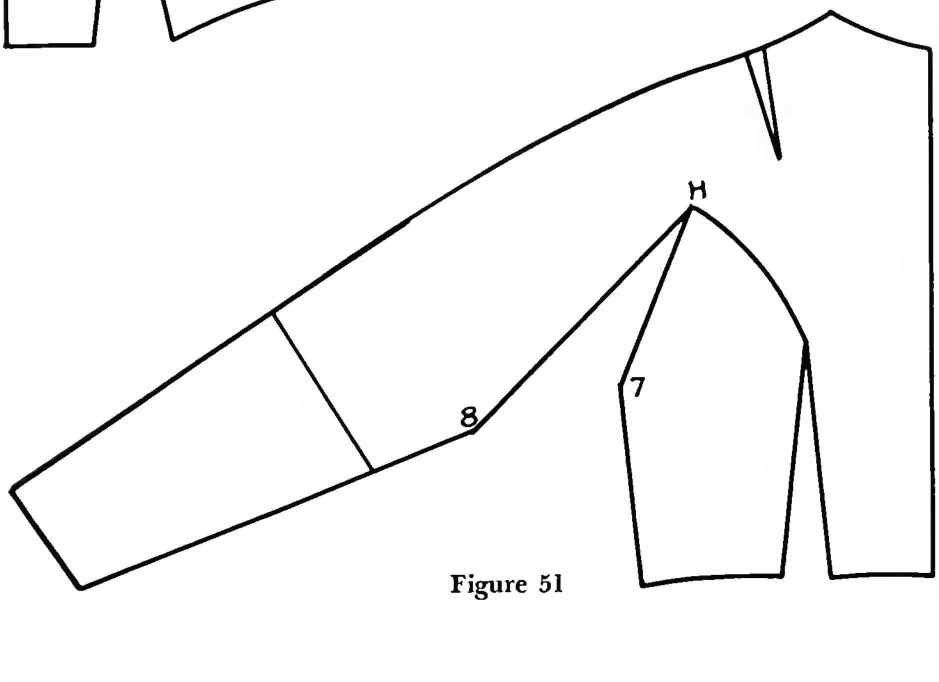


Figure 51

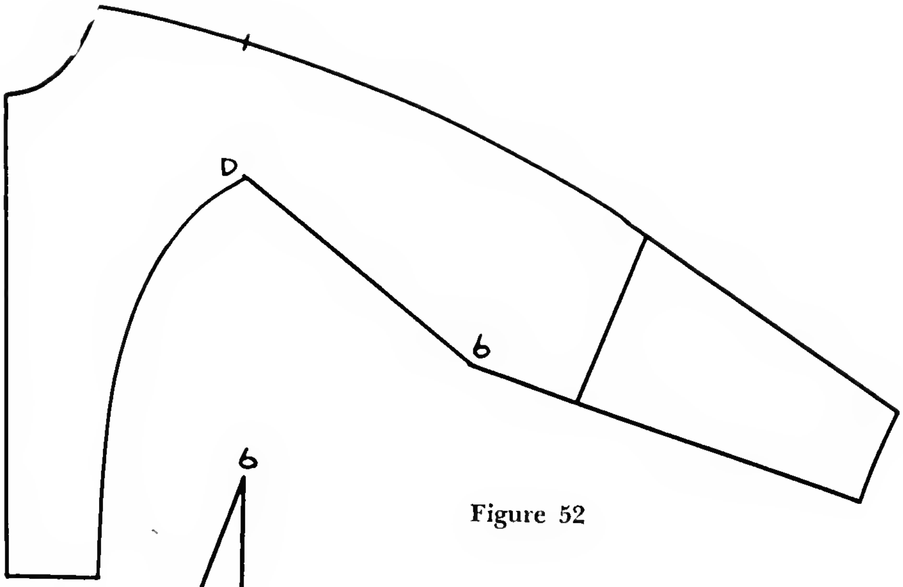


Figure 52

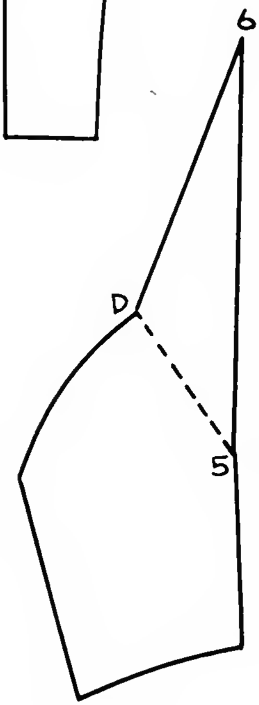


Figure 53

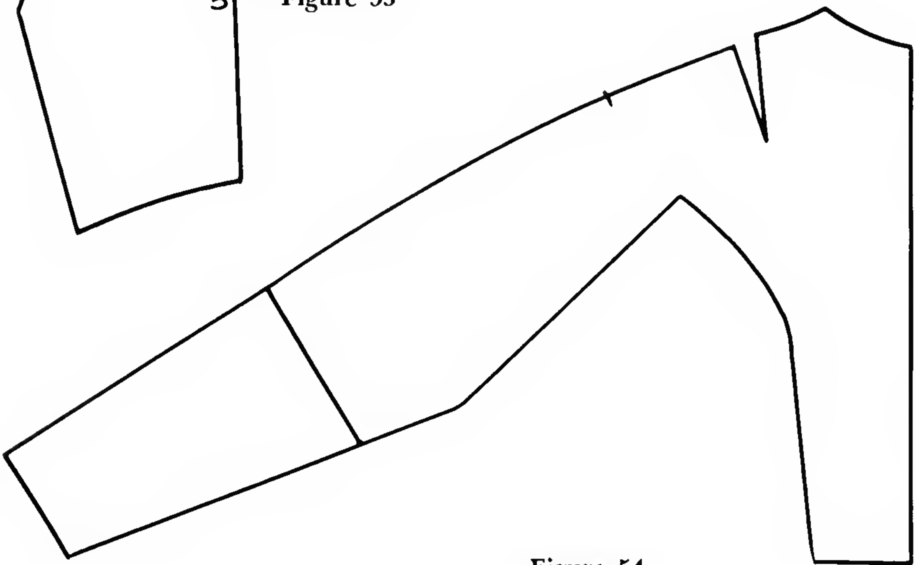


Figure 54

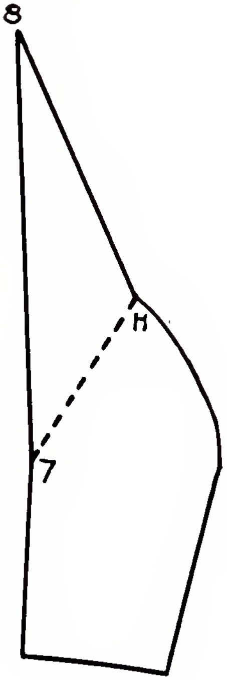


Figure 55

VII. THE KIMONO SLEEVE WITH SURPLUS FABRIC IN THE UNDERARM (NO GUSSET)

The gusset underarm makes it possible to make a more fitted kimono sleeve than when there is no gusset. But the gusset has the major disadvantage of being very weak at the corners of the slash, no matter how carefully it is sewed in, and eventually it rips out with wear. The additional fullness under the arm in a kimono sleeve without a gusset may not be so desirable, but it is much more practical.

To make the kimono sleeve without a gusset, the front and back bodices are placed on the sleeve pattern in such a way that there is no overlapping of any parts. This permits enough length in the underarm for good movement.

The following pages illustrate a basic kimono pattern and some style variations.

The draft illustrated in Figure 2 can also be used for kimono sleeves without gussets where even greater fullness under the arm is desirable. The dotted lines in Figure 2 show how the bodice patterns can be moved any distance apart, theoretically, for any amount of fullness desired.

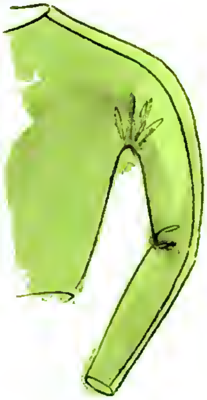


Figure 56
The appearance of the kimono sleeve made without a gusset.

Figure 57
Just as in any other sleeve, the longer the underarm of the sleeve, the higher the arm can be raised, but the more surplus material under the arm when it is lowered. See Figure 57-1.

The bodice and sleeve may be spread so far apart that the shoulder and sleeve make a straight line at right angles to the center front and center back of the bodices like the oriental kimono. See Figure 57-2.

The underarm of the kimono may be slashed and spread even beyond a straight shoulder line, giving so much fullness that a cowl-like effect results when the arm is lowered. See Figure 57-3.

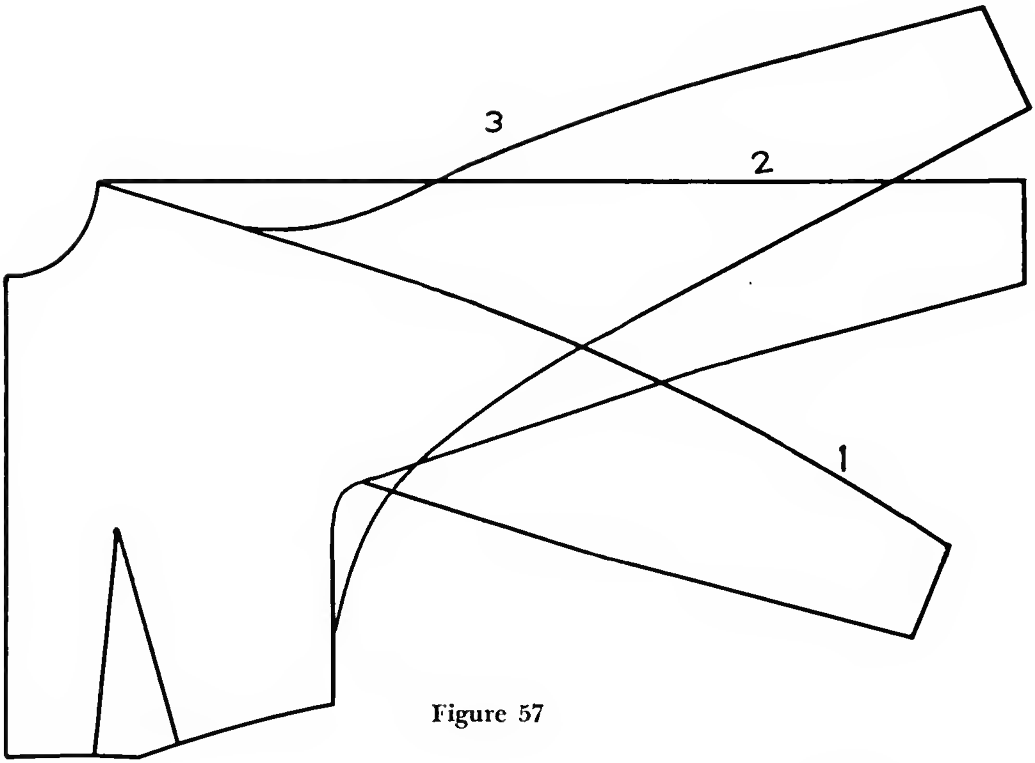


Figure 57

Figure 58

The necessary patterns are the front and back bodices and the one-piece sleeve. Mark points A, B, C, and D, as illustrated on the front bodice. Mark points E, F, G, and H on the back bodice as illustrated in Figure 59.

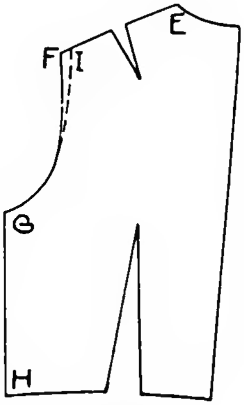


Figure 59

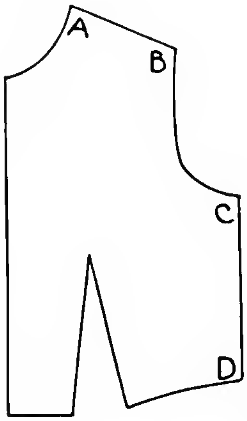


Figure 58

Figure 59

1. From point F on the back shoulder line, F-E, measure off the width of the back shoulder dart, and mark point I.

2. Draw a smoothly curved line from point I into the back armhole line, F-G.

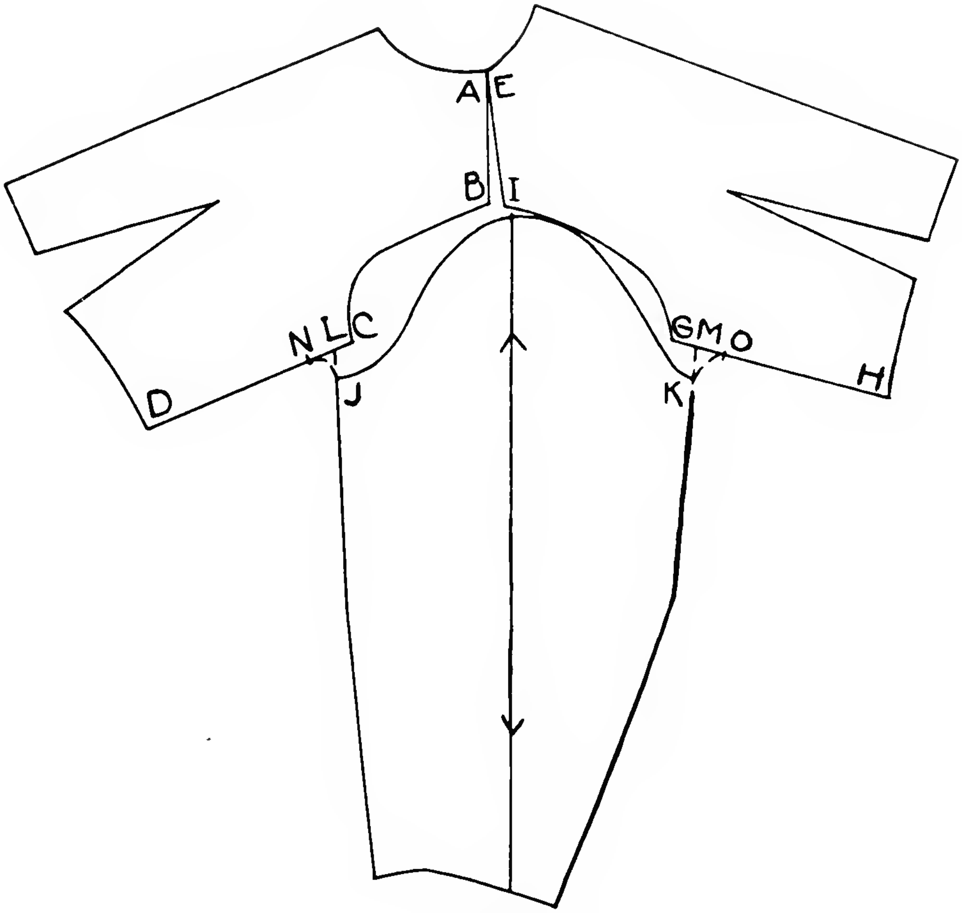


Figure 60

3. Cut the back bodice armhole on line I-G, eliminating the shoulder dart.

Note: The back shoulder dart is eliminated since both the front and back shoulders should measure alike in order to facilitate the kimono construction. This does no harm because of the surplus of fullness present in the armhole of the kimono at all times anyway. The dart may be left in place if desired. Points A and E in Figure 60 will not meet just as points C and G in Figure 2 did not.

Figure 60

4. Place the front and back bodice patterns on a sheet of paper so that points A and E meet, and there is a space of ½ inch between points B and I.

Note: This ½ inch is allowed for a bit of softness through the shoulder.

5. Trace around the complete bodice patterns in this position, and mark points A through I, as illustrated.

6. On the sleeve foundation pattern, mark points J and K at the underarm, as illustrated.

7. Place the sleeve pattern in position on the draft so that points J and K fall the same distance below the armhole and side seam of the front and back bodices, and the sleeve cap touches the armhole, any place.

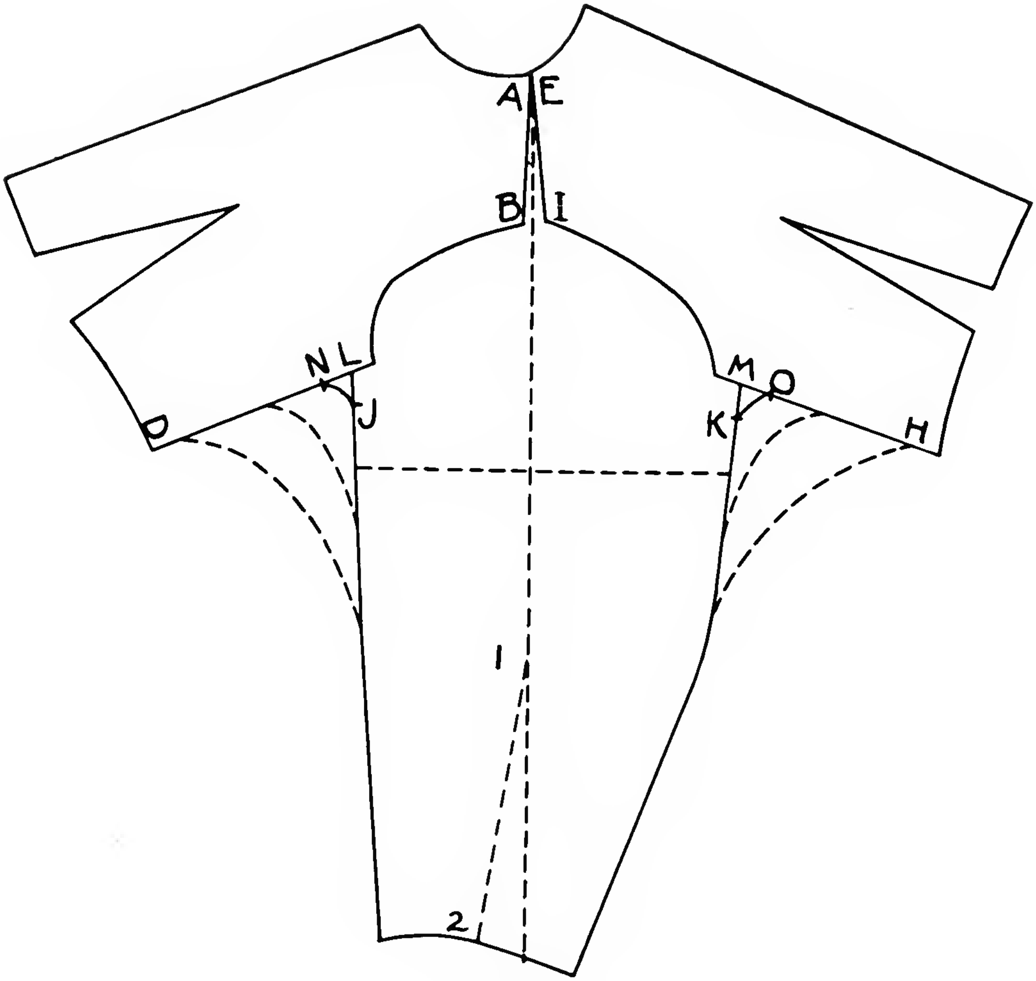


Figure 61

8. Extend the underarm lines of the sleeve through points J and K until they meet the side seams of the bodices. Mark points L and M.

Note: Line L-C must equal line M-G, and line L-J must equal line M-K.

9. Trace around the entire sleeve in this position.

10. From point L on line L-D, measure off the same distance as line L-J, and mark point N.

11. From point M on line M-H, measure off the same distance as line M-K, and mark point O.

12. Draw smoothly curved lines from point N to point J and from point K to point O, making both curves the same shape.

Note: This completes the kimono foundation draft.

Figure 61

This shows the same draft as Figure 60 with unnecessary construction lines eliminated. Armholes of varying depths are drawn to indicate the variety of ways the underarm of the sleeve can be joined to the side seam of the bodice. The elbow ease is still present in this sleeve, although not indicated.

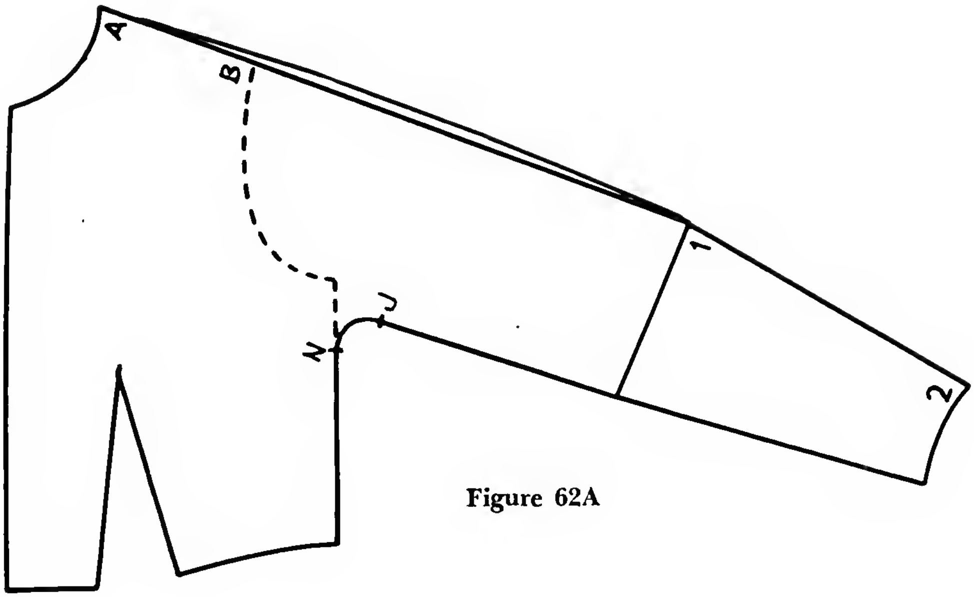


Figure 62A

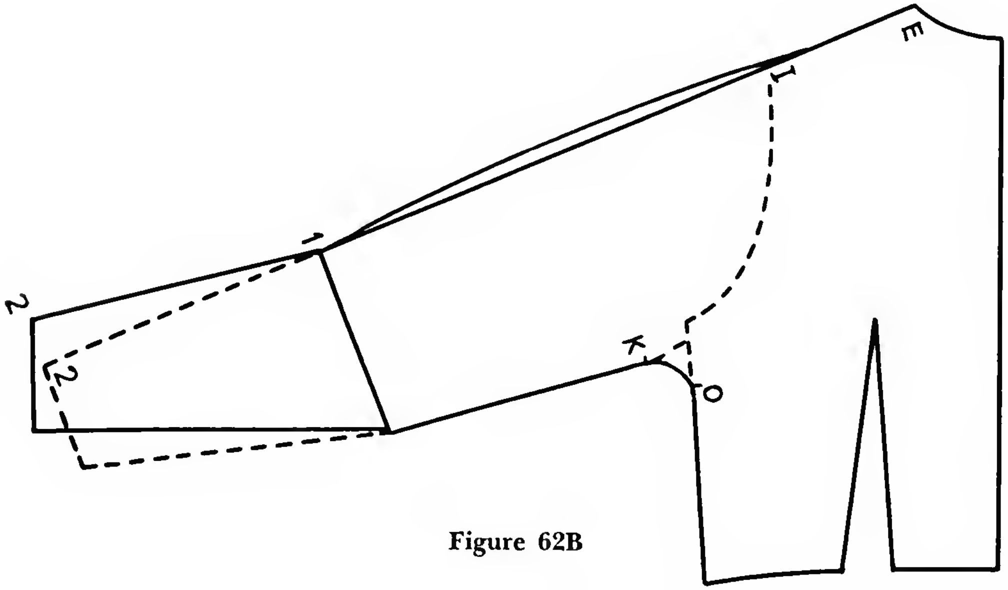


Figure 62B

Note: The new armhole lines must be made exactly the same length, front and back.

Figures 62A and 62B

The front and back parts of the pattern have been separated along the center lines of the sleeve (A-1-2). A smoothly curved line can be drawn from point A to point 1 and from point E to point 1 for a better shape. Figure 62B shows how some of the elbow fullness can be eliminated if the center back and the center front are cut on the straight grain so that the sleeve falls on the bias.

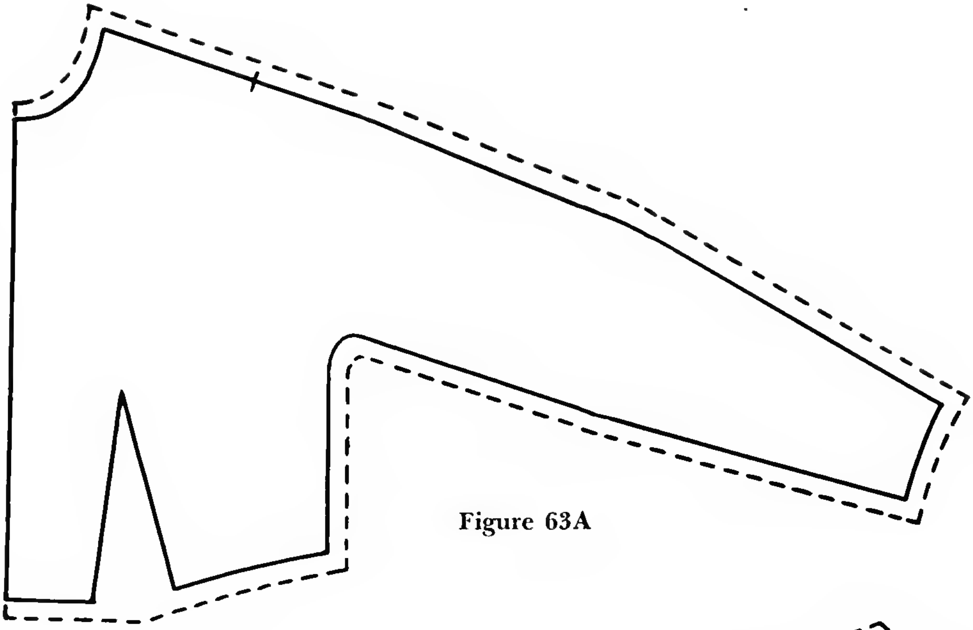


Figure 63A

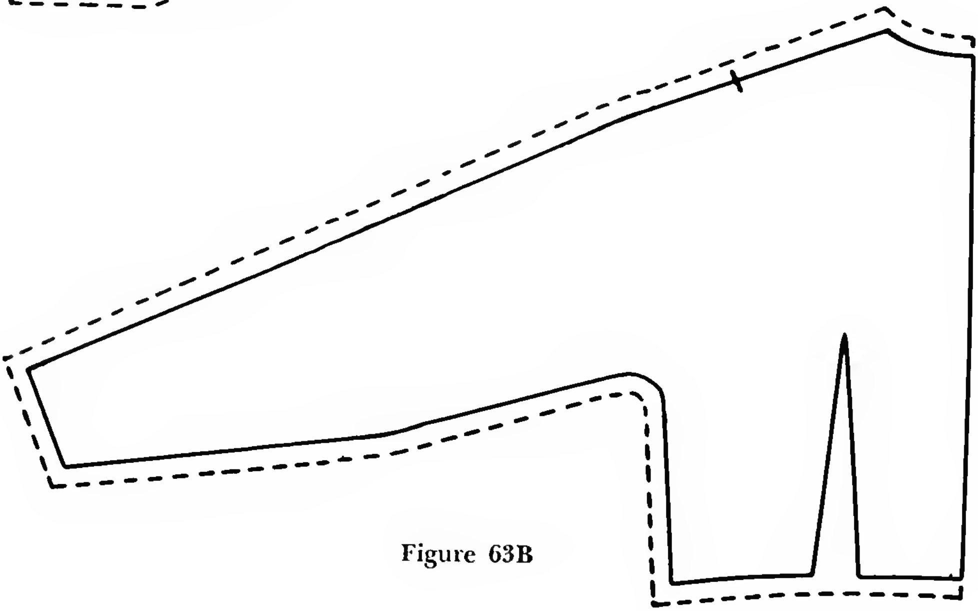


Figure 63B

Figure 63

The finished front and back kimono sleeve patterns. Seam allowances have been added all around the pattern except on the center back and center front fold lines.

Cut the patterns in fitting cloth and pin or baste the fitting together. If a shoulder pad has been allowed for in the patterns, pin it into position. Specially rounded shoulder pads are made for kimono sleeves.

The sleeve will show wrinkles from the shoulder to the underarm. See that there is enough curve in the overarm of the sleeve to make it fall gracefully over the arm. See that

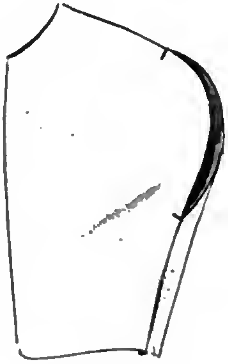


Figure 64

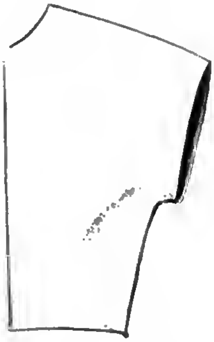


Figure 65

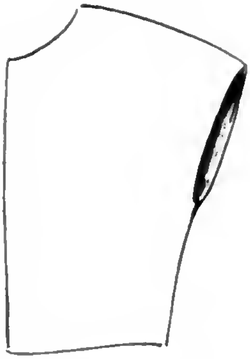


Figure 66

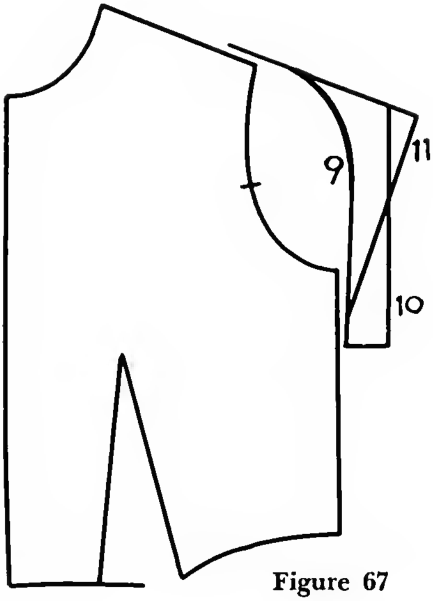


Figure 67

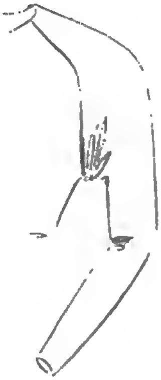


Figure 68

it balances well. If any adjustments have to be made, correct the patterns accordingly.

The finished appearance of the fitting on the figure is shown in Figure 56.

Figures 64, 65, and 66

These are three short sleeve variations of the kimono which may be drawn directly from the bodice patterns without the sleeves.

Figure 67

This shows a front bodice pattern with the style lines for all three types. They are simply drawn as desired, the front and back being made alike.

VIII. THE DOLMAN SLEEVE

Figure 68

The dolman sleeve is usually any type of sleeve with a deep armhole. It is illustrated in this section mostly to show how a more comfortably fitted kimono may be obtained by lengthening the underarm of the sleeve. The longer the underarm of the sleeve, the higher it is possible for the arm to be raised. It is possible to lengthen the underarm of the sleeve only when the style of the garment is such that the sleeve pattern can be removed from the draft as a separate unit.

Figure 69

Note: Figure 69 is the same as Figure 61 without the added armhole curves. The letters have been left to make the comparison simpler.

1. Draw the style lines of the sleeve, on the front and back bodices, as desired. Mark points N-O and P-Q.
2. From point O, draw a guide line to the center front of the bodice, at the waistline, and mark point R.
3. From point O, on line O-R, measure off any distance desired to increase the length of the underarm of the sleeve, and mark point S. (On the average, this is 1¼ to 2 inches.)
4. Draw a smoothly curved line from point S into the style line O-N. Mark point T where both lines meet.
5. Extend line T-S through point S until

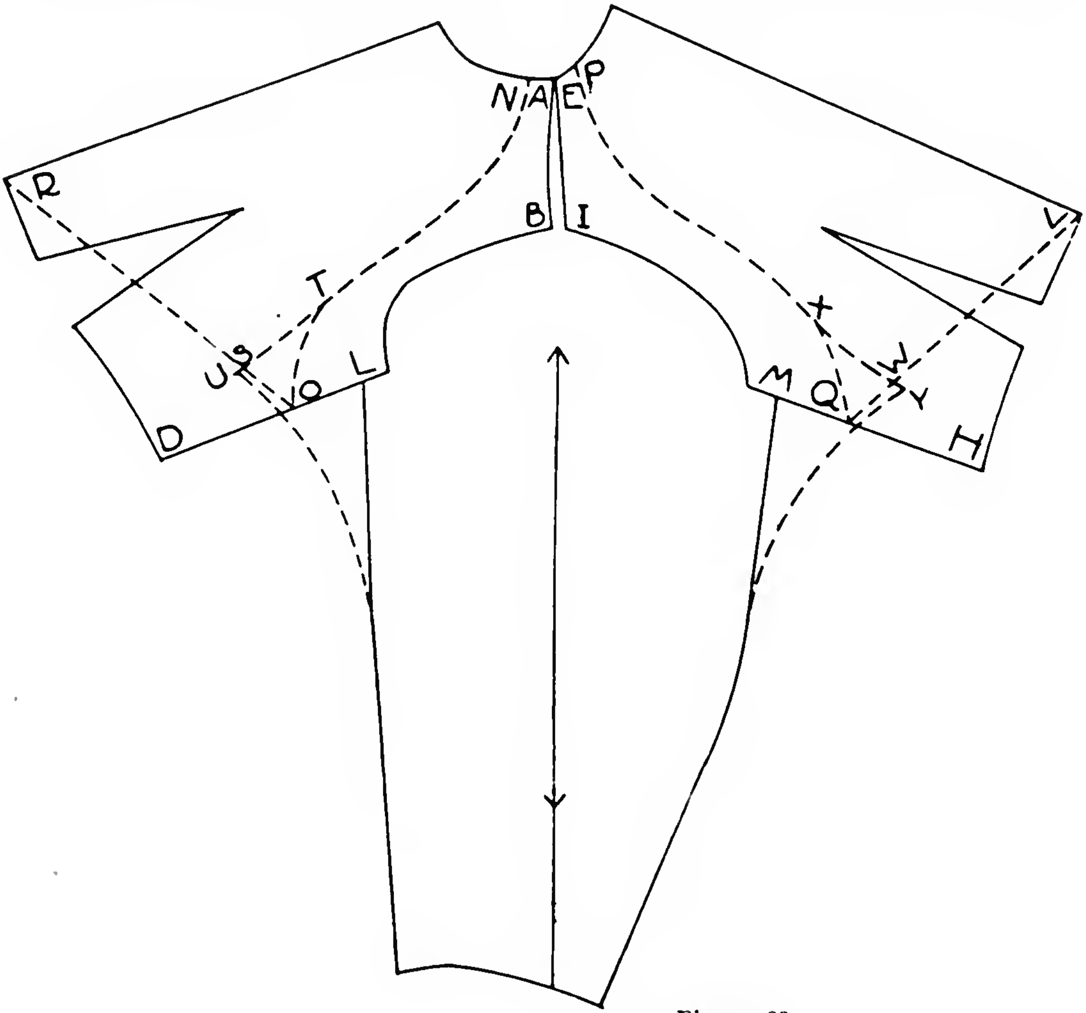


Figure 69

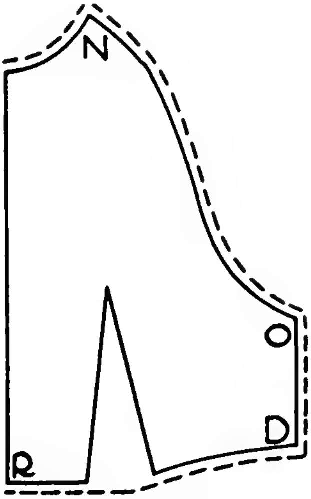


Figure 70

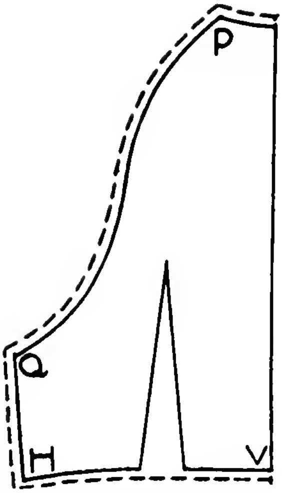


Figure 71

it equals in length line T-O, and mark point U. (Line T-U equals line T-O.)

6. From point U, draw a smoothly shaped line into the front underarm of the sleeve.

7. Follow the same procedure as above to increase the back underarm length of the sleeve. Mark points V, W, X, and Y. (Line X-Y equals line X-Q.)

Figures 70, 71, and 72

These show the finished pattern sections after they have been traced through and seam allowances added.

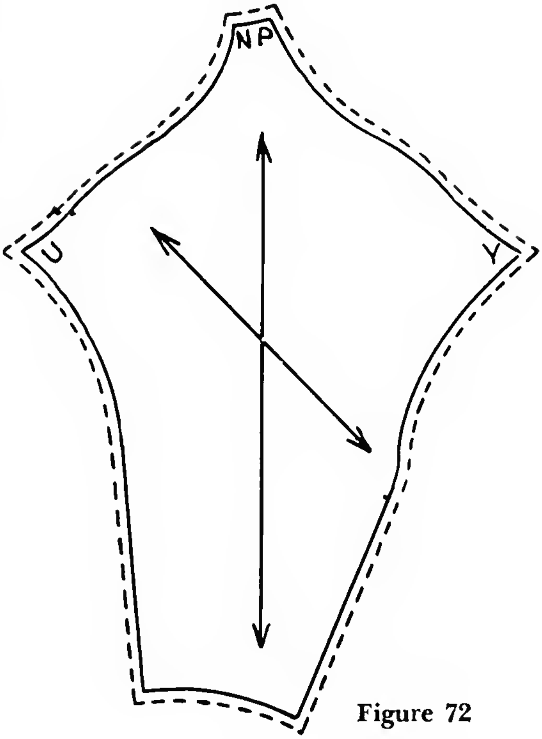


Figure 72

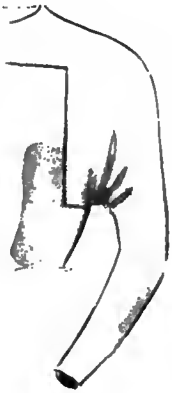


Figure 73

The sleeve in Figure 72 may be placed on the straight grain or a bias grain.

The finished appearance of the sleeve on the figure is shown in Figure 68.

IX. THE SLEEVE WITH A SQUARE ARMHOLE

Figure 73

A sleeve with a square armhole is illustrated simply to show the same process as that in Section VIII adapted to a different type of style line.

Hundreds of style kimono sleeves may be made. The kimono foundation is extremely versatile. However, no matter what the style of the sleeve, they all will have the same loose fit of the plain kimono sleeve. In all cases, wherever possible, the underarm of the sleeve should be lengthened to provide for more comfort.

Note: This sleeve is made on the same draft as Figure 69.

Figure 74

1. Draw the style lines of the sleeve, on the front and back bodices, as desired. **Mark point N through U, as illustrated.**

2. From point P, on line P-O, measure off any distance desired, and mark point V.

Note: This point is usually kept within the armhole area of the bodice so that the surplus fullness, when added to the underarm of the sleeve, will be hidden when the arm is down.

3. Place another sheet of paper underneath the draft, and trace through the draft on line V-P-Q-V.

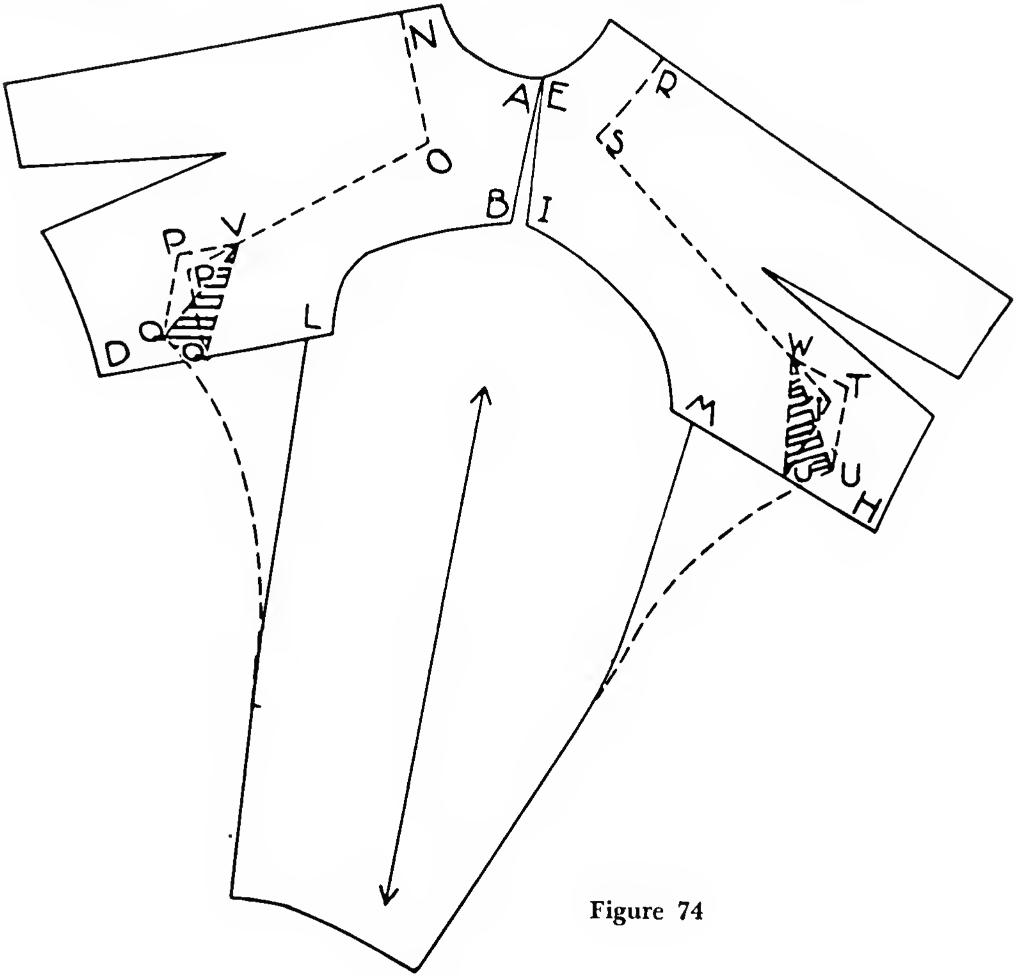


Figure 74

4. Correct the traced lines, and cut out the section. Place the section back on the draft in its original position.

5. From point V, pivot the section, making the space Q-Q as wide as desired. (On the average this increase is 1¼ to 2 inches. See the shaded section.)

6. Trace around the piece in this position, and mark the new points P and Q.

7. Follow exactly the same procedure to increase the back underarm length of the sleeve. Line T-W equals line P-V. Space U-U must equal space Q-Q.

8. From the new points Q and U, draw smoothly curved lines to the underarm of the sleeve.

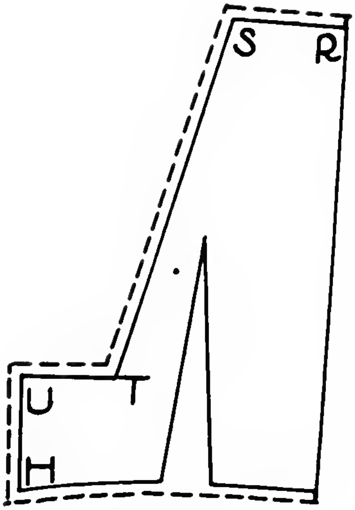


Figure 76

Figures 75, 76, and 77

These figures show the finished pattern sections after they have been traced through, and seam allowances added. The sleeve in Figure 77 may be placed on a straight grain or a bias grain.

The finished appearances of the sleeve on the figure is shown in Figure 73.

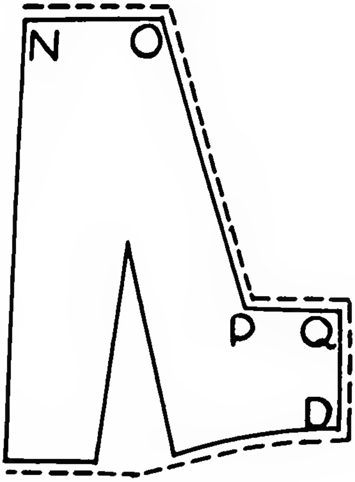


Figure 75

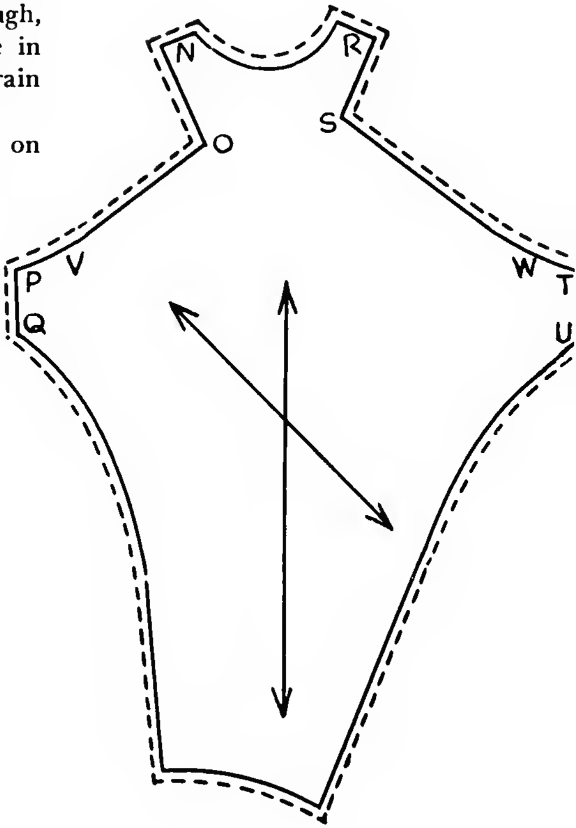


Figure 77

XV

CUFFS

A cuff is generally a fold turned back at the end of a sleeve. It is either part of the sleeve or separate from it. There are also cuffs which do not turn back on the sleeve. We consider that there are four fundamental types of cuffs. All cuffs are either variations or combinations of these.

The Rolled Cuff: This type of cuff is cut as a separate section, sewed to the bottom of the sleeve, and then turned up over the sleeve.

The Dropped Cuff: The dropped cut is cut as a separate section, sewed to the bottom of the sleeve, and allowed to hang down from the sleeve. It is usually slightly flared, giving a bell-shaped effect.

The Band Cuff: The band cuff is a straight piece of material sewed to the bottom of the sleeve, usually to hold fullness in place. It may also be turned up on the sleeve.

The Imitation Cuff: This type of cuff is really not a cuff. It is a cuff effect produced by cutting off part of the sleeve and sewing it on again in a decorative manner. It can also be produced by an outside facing.

Although all the illustrations in this chapter show a long sleeve, the principles of making the cuffs hold true for any length sleeve.

Most cuffs are drawn on a folded sleeve for three reasons:

(1) The cuff can be made to follow the shape of the sleeve exactly.

(2) The cuff can be made to flare at the front and back of the sleeve.

(3) The finished appearance of the cuff can be seen before it is opened and traced through.

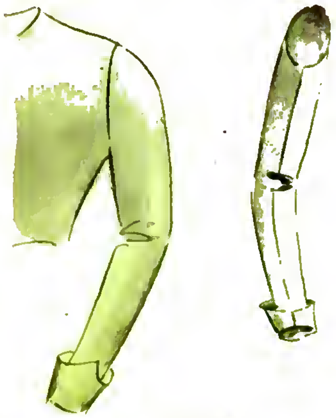


Figure 1

I. THE ROLLED CUFF

Figure 1

The finished appearance of the cuff on the sleeve, both front and underarm views.

Figure 2

1. Trace the sleeve in its folded position. (Only the wrist section is illustrated here.)

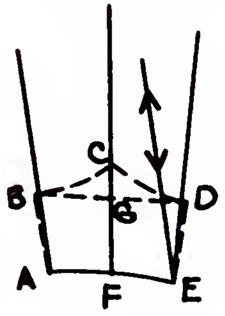


Figure 2

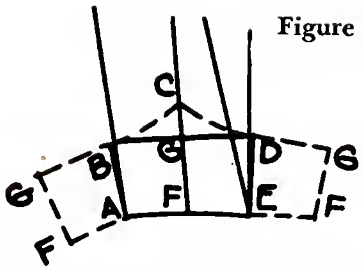


Figure 3

Mark the underarm seam line and the straight grain line.

2. Draw any shaped cuff desired. Be sure to draw the underarm section of the cuff as well.

Note: In Figure 2, lines A-B-C-D-E-F-A represent the overarm section of the cuff, and lines A-B-G-D-E-F-A represent the underarm section of the cuff.

Figure 3

3. Fold the paper back underneath the draft on line B-A.

4. Trace through the draft on lines B-G-F-A.

5. Open the paper out flat, and correct the traced lines. Mark the new points G and F.

6. Fold the paper back underneath the draft on line D-E.

7. Trace through the draft on lines D-G-F-E.

8. Open the paper out flat, and correct the traced lines. Mark the new points G and F.

9. Trace through the entire cuff on to another piece of paper on lines G-B-C-D-G-F-E-F-A-F-G.

10. Correct the traced lines, and add seam allowances around the entire cuff. Mark the straight grain line through the center of the cuff. Cut out the cuff.

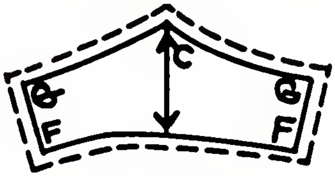


Figure 4

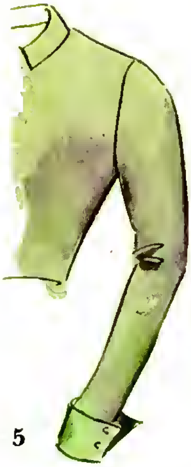


Figure 5

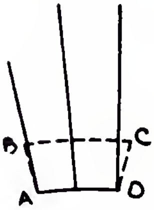


Figure 6

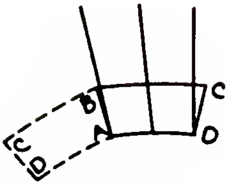


Figure 7

Figure 4

The completed rolled back cuff pattern.

Note: This cuff is cut double, so that all edges are finished.

Figures 5, 6, 7, and 8

These figures show another type of rolled back cuff. Instead of having an underarm seam as in the cuff just described, this cuff is open at the back of the sleeve. As illustrated in Figure 5, this cuff may have buttons to hold the two open edges together, or they may just be tacked. Any style desired may be drawn, of course.

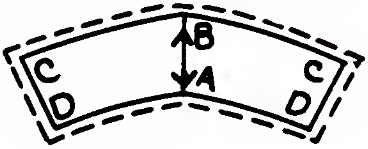


Figure 8

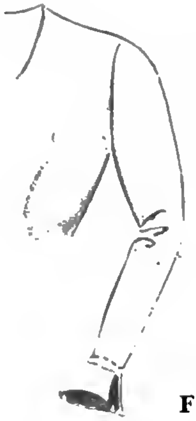


Figure 9

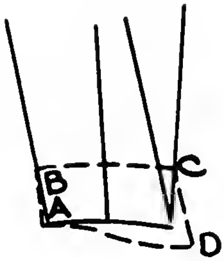


Figure 10

II. THE DROPPED CUFF

Figure 9

The dropped cuff is constructed in the same manner as the rolled cuff. Instead of being sewed to the bottom of the sleeve and turned back, this cuff is allowed to hang down.

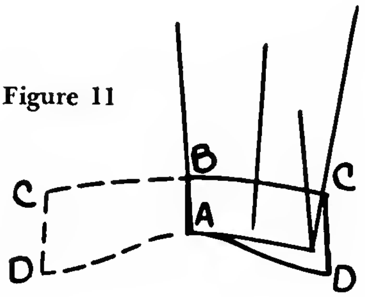
Figure 10

The cuff has been drawn so that it finishes slightly below the wrist line at the back of the sleeve. It may be drawn any shape desired.

Figure 11

This figure illustrates how the cuff is opened when there is no underarm seam. It may be opened with an underarm seam as well. See Figure 3, above.

Figure 11



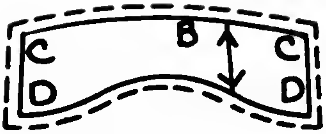


Figure 12

Figure 13

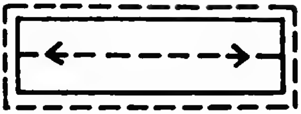


Figure 12

The completed cuff pattern with the straight grain line drawn so that it follows the grain line of the sleeve.

III. THE BAND CUFF

Figure 13

The band cuff must be drawn twice as wide as the desired finished width of the cuff and the length of the bottom of the sleeve. See also page 123 in Chapter Twelve.

Figure 14

This is one type of band cuff on a sleeve.

IV. THE IMITATION CUFF

Figure 15

The finished apearance of the cuff on the sleeve, both front and underarm views.

Figure 16

1. Trace the sleeve open flat on a sheet of paper.
2. Draw any shape cuff desired.
3. Trace through the cuff section on to another sheet of paper, correct the traced lines, draw the straight grain line, and cut out the sleeve cuff. Trace through the remainder of the sleeve in the same manner.

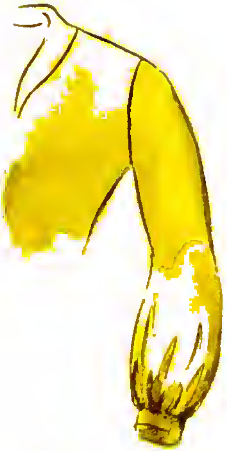


Figure 14

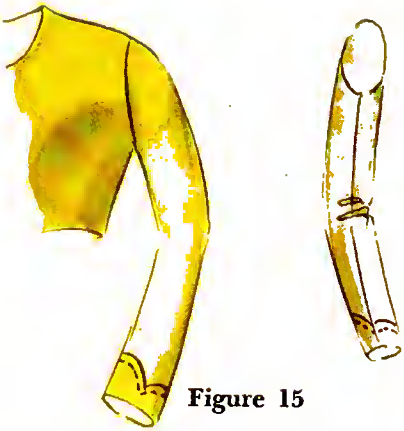


Figure 15

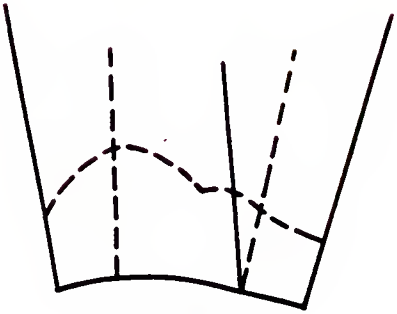


Figure 16

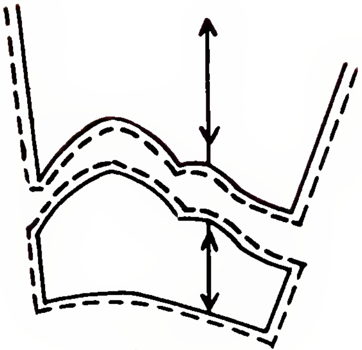


Figure 17

Figure 17

This shows the finished cuff pattern and part of the remainder of the sleeve.

Note: Cutting the section off the sleeve and then sewing it back on again still requires that the bottom of the cuff be finished. The cuff section may be cut double and set on the sleeve, or it may be cut as a facing and set on the full length sleeve. That is, the cuff section may be sewed to the bottom of the plain sleeve and stitched on the right side as an outside facing. If the cuff section must be double, this latter method is preferable since it is much simpler.

XVI

COLLARS AND NECKLINES

Although the construction of a collar pattern is relatively a simple matter, it necessitates a thorough understanding of the principles involved to be able to obtain any effect desired. There are only two things in a collar to be considered: the style line and the neckline. The style line may be drawn as desired. The neckline of the collar must be constructed according to definite principles in order to accomplish desired results. A collar will lie flat if the neckline of the collar has exactly the same shape as the neckline of the garment. The straighter the neckline of the collar, in comparison with the neckline of the garment, the more the collar will roll. Some collars are both flat and rolled, depending upon which section of the neckline is similar to the neckline of the garment, and which is straighter.

Since the bodice neckline controls the development of the collar, a knowledge of the types of bodice necklines is essential.

There are six fundamental types of bodice necklines. All others are combinations or variations of these:

Figure 1
The natural round neckline.

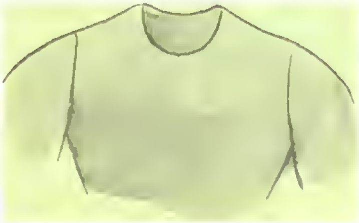


Figure 1

Figure 2
The wide round neckline.

Figure 3
The V-shaped neckline.

Figure 4
The surplice neckline.

Figure 5
The square neckline.

Figure 6
The tuxedo neckline.

Cowl necklines and turtle necklines (see pages 235 and 236) are not considered here because here they are essentially style necklines, not basic ones. Only rarely do they have collars.

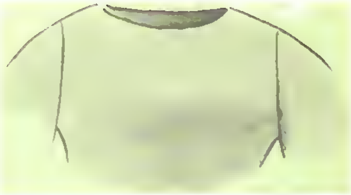


Figure 2

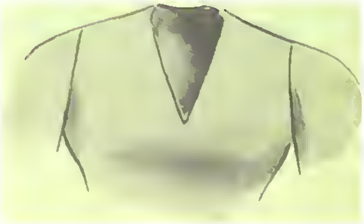


Figure 3

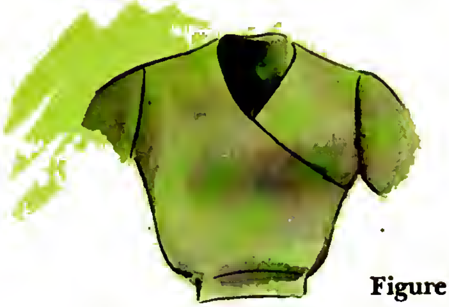


Figure 4

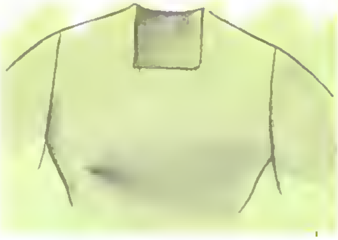


Figure 5

There are only three basic types of collars:

1. The flat type collar that turns over directly from the neckline and lies flat on the body.

2. The rolled type collar that rises above the neckline and then rolls over on the body, or remains in mid-air between the neck and the body.

3. The band type collar that stands upright from the base of the neck.

There is no collar that cannot fit into one of these classifications, or a combination of them.

The flat collar is the only type of collar which may be designed for all of the necklines. Although very simple in construction, it offers an unlimited source of design.

A versatile rolled collar is the collar in one with the front bodice.

Careful study of the sections on various collars will show their underlying relationship. The collar in one with the front bodice, the dress notch collar, and the coat notch collar are all basically the same. The rolled peter pan collar is one step removed from the flat collar for it rolls slightly. Its neckline is straighter than that of the flat collar.

The military band collar, the convertible shirtwaist collar, and the tailored notch collar, although differently constructed, are all directly related. A thorough understanding of these few sections, plus the chapter on flares and pleats should enable one to make any collar at all. There are endless possible combinations and variations of these fundamental types.

I. THE FLAT COLLAR

Figure 7

Because of its simplicity, the flat collar may be drawn to fit any neckline.

Figure 8

1. Place the front and back bodice patterns on a sheet of paper so that the shoulder lines of both patterns meet.

2. Trace around the patterns, in this position, and mark points A, B, and C, at the neckline, as illustrated.

Figure 9

3. From point C, at the center back, measure down the center back line the distance desired for the width of the collar, and mark point D.

4. From point D, draw the style line of the collar around to the center front, as shown by line D-E-F-A.

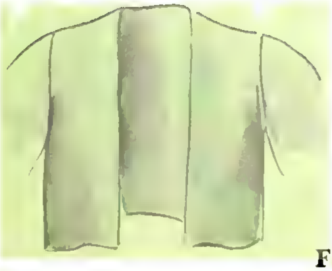


Figure 6

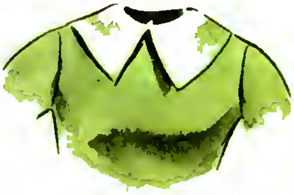


Figure 7

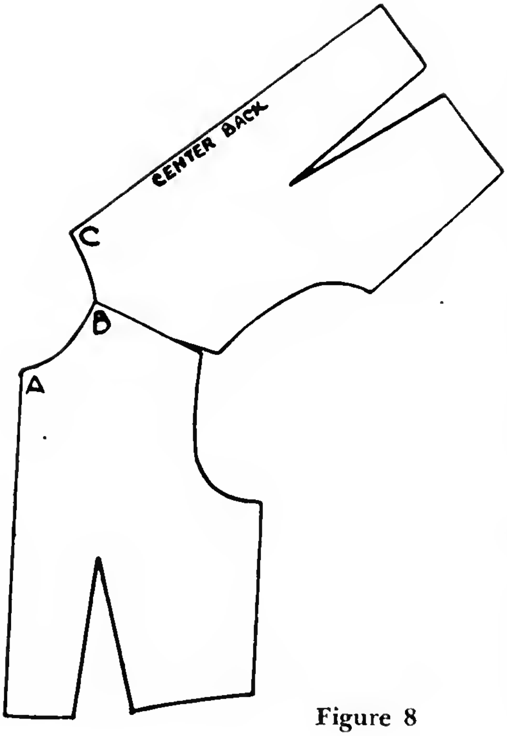


Figure 8

5. Extend line E-D of the style line of the collar through point D for ⅛ inch, and mark point G. Draw a new center back line for the collar from point G to point C.

Note: This extra ⅛ inch is added to the style line of the collar so that it will lie absolutely flat on the body. It is only necessary in a *round collar with a high round neckline.*

The style line of the collar may be drawn as desired. A simple round collar has been illustrated, but there are many types that can be drawn, not only with the round neckline, but with any other style neckline. The neckline is drawn first, then the collar is drawn around it. (See Figure 11.)

6. Place a sheet of paper, large enough to hold the complete collar, underneath the draft. Trace the collar through on lines A-B-C-G-E-F-A.

7. Correct the traced lines and allow seam allowances around the entire collar except to the center back fold line, C-G.

8. Fold the paper in two on the center back fold, and cut out a whole collar, notching point C.

Figure 10

This shows the completed collar pattern. The finished appearance of the collar on the figure is shown in Figure 7.

Figure 11

This figure illustrates another type of flat collar drawn to a V neckline.

II. THE ROLLED PETER PAN COLLAR

Figure 12

The rolled peter pan collar is a simple collar which has a slight roll all through the neckline. It may be drawn only for a round neckline. It is better looking than the flat collar because it has a softer appearance, but it is limited in use.

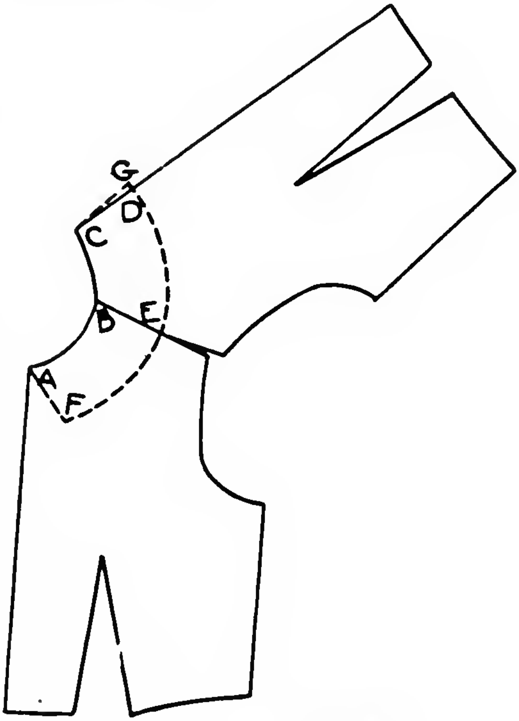


Figure 9

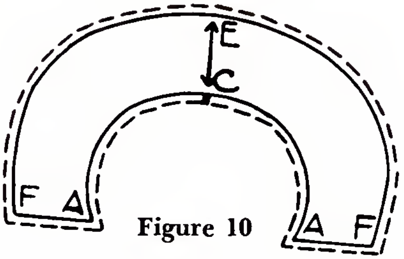


Figure 10

Figure 13

1. Trace the front bodice pattern on a sheet of paper, and mark points A, B, and C, at the neck and shoulder, as illustrated.

2. Extend the front shoulder line, C-B, through point B for an indeterminate distance.

Figure 14

3. Place the back bodice pattern on the draft so that the back shoulder rests on the extended front shoulder line, and the back neckline touches point B. Trace around the back bodice pattern in this position. Mark the center back at the neckline, point D.

Figure 15

4. Extend the back neckline, D-B, through point B to point A, drawing a smooth flat curve for the neckline of the collar.

Because the curve is flat, the neckline of the collar, from points B to A, will measure less than the neckline of the bodice, from points B to A.

To make both necklines equal, continue the front collar neckline, B-A, through point A as much as necessary to make it equal to the front bodice neckline, B-A. Mark point E. Line B-E of the collar neckline should equal line B-A of the bodice neckline.

Figure 12

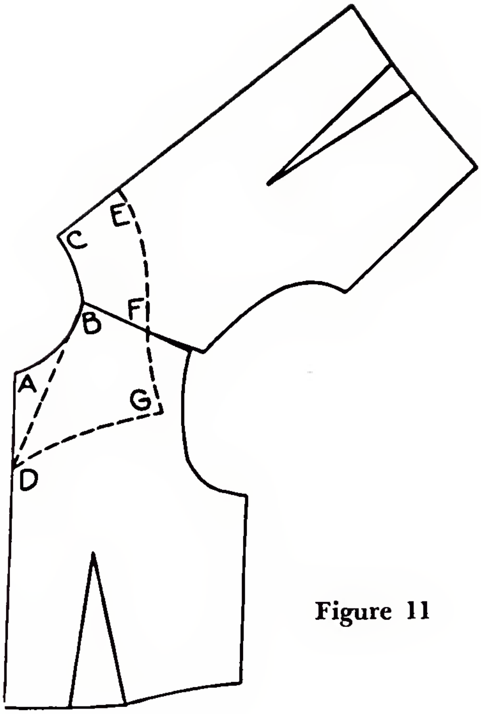


Figure 11

5. To aid in drawing the collar, square a line from the center front through point E, for an indeterminate distance. Temporarily, this line may be considered the center front, and the collar drawn accordingly.

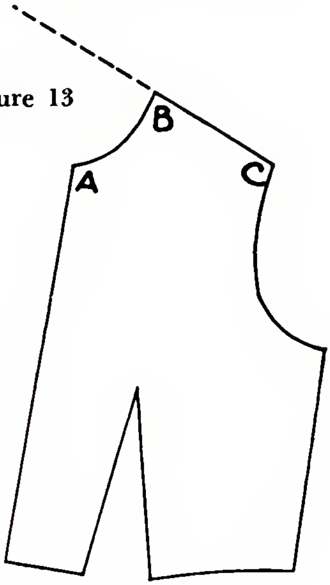


Figure 13

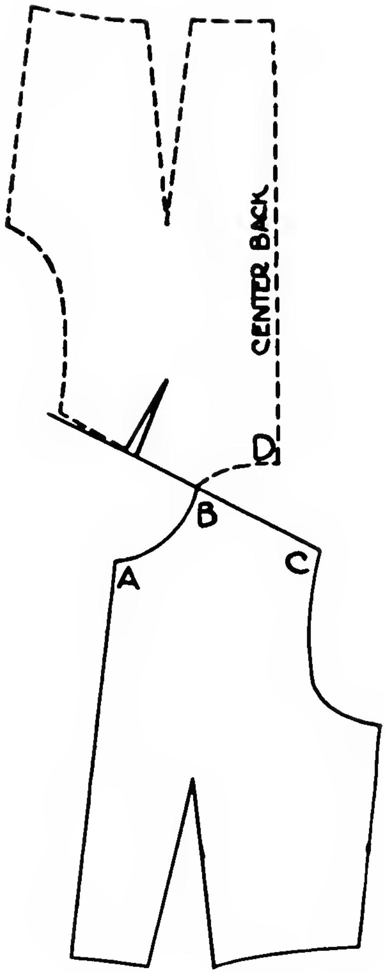


Figure 14

Figure 16

6. From point D at the center back, measure any distance desired down the center back line for the width of the collar, and mark point F.

7. Draw the style line of the collar from point F to point E. The style line of the collar, of course, may be drawn as desired. Line F-G-E is only one of the many possible style lines.

8. Place a sheet of paper, large enough to hold the complete collar, underneath the draft. Trace the collar through on lines E-G-F-D-B-E.

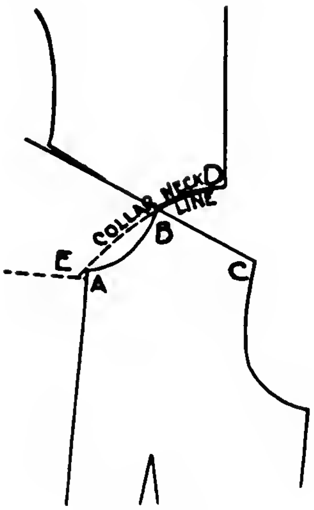


Figure 15

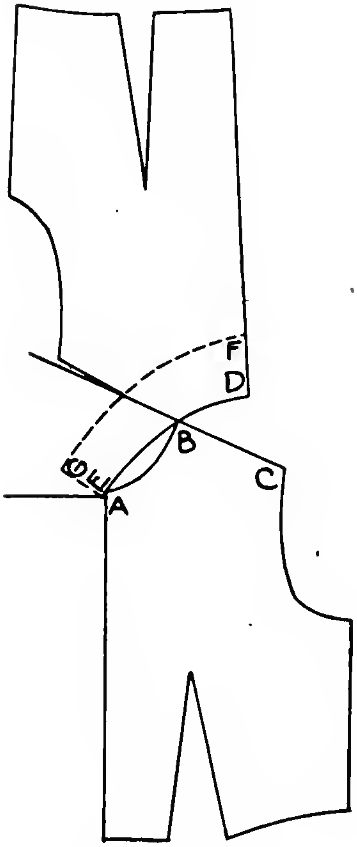


Figure 16

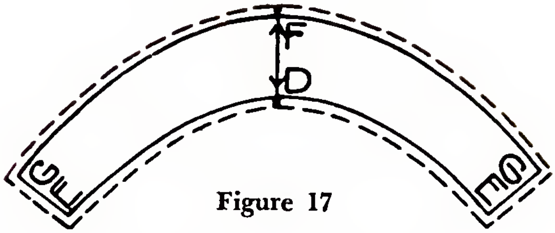


Figure 17

9. Correct the traced lines and add seam allowances around the entire collar except the center back fold line, D-F.

10. Fold the paper in two on line D-F, and cut out a whole collar, notching point D.

Figure 17

This is the completed collar pattern.

The finished appearance of the collar on the figure is shown in Figure 12.

III. THE ROLLED BACK COLLAR

Figure 18

The rolled back collar, as its name implies, rolls at the back of the neckline and lies flat at the front. The height of the roll at the center back can be controlled so that the collar can be made to roll at any height desired.

Figure 19

1. Trace the back bodice pattern on a sheet of paper, and mark points A, B, and C, at the neck and shoulder, as illustrated.

2. From point A, on the center back line, measure off any desired depth for the collar, and mark point D.

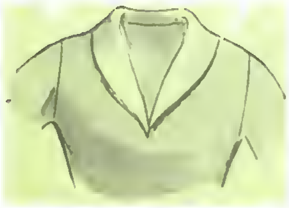


Figure 18

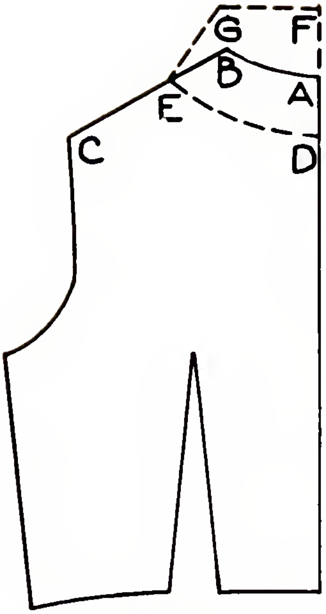


Figure 19

3. From point B, on the shoulder line, measure off any desired width for the collar, and mark point E.

4. Draw the style line of the back collar from point E to point D.

Note: Any variety of style lines might be drawn.

5. Extend the center back line, D-A, through point A for an indeterminate distance. From point A on the extended line, measure off twice the height desired for the roll of the collar. For a one-inch roll, measure off two inches, etc. The collar will stand up from the neckline for one inch, and then roll down for one inch back to the neckline. Mark point F.

6. From point F, square a line equal to the neckline, A-B, and mark point G. Draw a line from point E to point G.

7. Place another sheet of paper underneath the draft, and trace through the back section of the collar on lines D-F-G-E-D. Correct the traced lines, mark points D, F, G, and E, and cut out the back section of the collar.

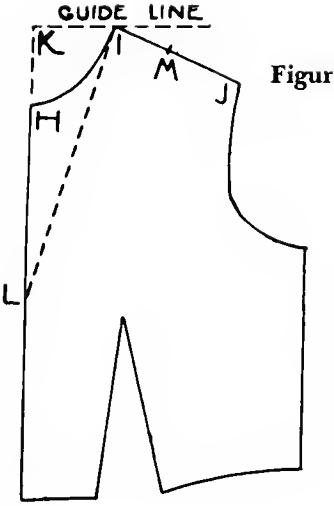


Figure 20

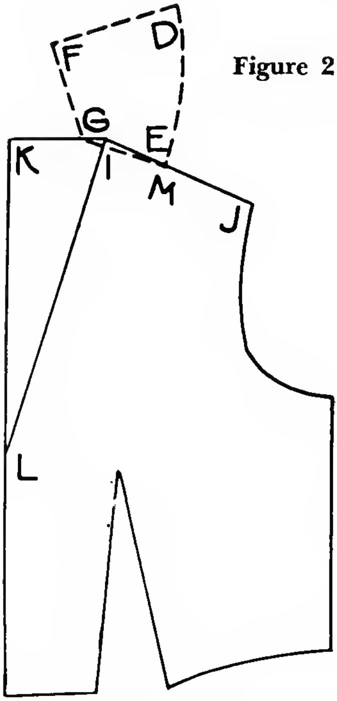


Figure 21

Figure 20

8. Trace the front bodice pattern on a sheet of paper, and mark points H, I, and J at the neck and shoulder, as illustrated.

9. Extend the center front line through point H for an indeterminate distance. From the extended line, square a line through point I. Mark the intersection point K.

Note: Line I-K is the guide line to aid in placing the back section of the collar on the front.

10. Draw the new front bodice neckline from point I, to any location desired on the center front line, and mark point L.

Note: The neckline illustrated is a V-neckline, but it is possible to construct the rolled-back collar on any neckline except the high, round neckline.

11. From point I, on the shoulder line, I-J, measure off the same distance as from points E to B on the back shoulder, and mark point M.

Figure 21

12. Place the back section of the collar on the front draft so that point E of the back section touches point M of the front shoulder, and point G comes to rest on the guide line, I-K. (Point G extends beyond point I because of the rise in the back collar.)

13. Trace around the back section of the collar in this position from point G to point F to point D to point E.

Figure 22

14. Continue line D-E of the back section of the collar to point L, drawing any style line desired for the collar. The style line may be changed, if desired, but only if point E is left in position.

15. Complete the neckline of the collar by continuing line F-G through point G, smoothly, to any place on the front bodice neckline. The roll from the back of the collar will extend around to the front, gradually fading to nothing at whatever point line F-G meets the front bodice neckline.

Note: If it is desired to change the width of the collar, it is necessary to go back to Figure 19 and there change the width of the

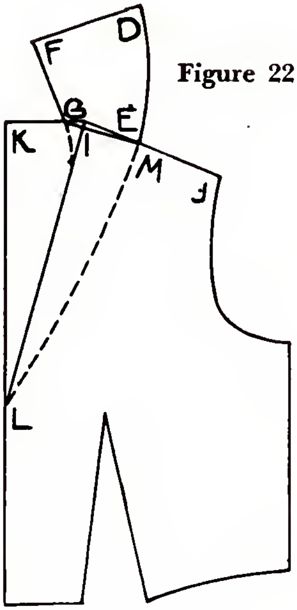


Figure 22

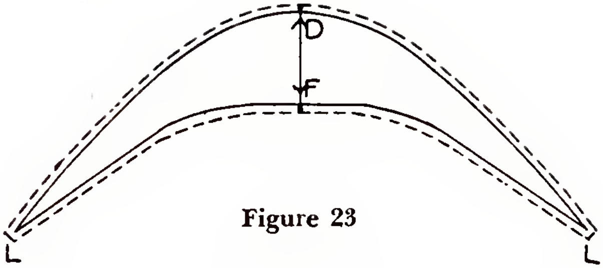


Figure 23

collar on the back shoulder, B-E, and on the front shoulder, I-M. A new line will then have to be drawn from point E to point G, and the above procedure followed over again.

16. Place a sheet of paper, large enough to hold the complete collar, underneath the draft. Trace the collar through on lines L-G-F-D-E-L.

17. Correct the traced lines, and add seam allowances around the entire collar except to the center back fold line, F-D.

18. Fold the paper in two on the center back fold, and cut out a whole collar, notching point F.

Figure 23

This is the completed collar pattern.

The finished appearance of the collar on the figure is shown in Figure 18.

IV. THE MILITARY BAND COLLAR

Figure 24

The severely fitted band collar, similar to those seen on men's uniforms, can never be cut as an absolutely straight band. A straight band will stand away from the neck instead of fitting closely to it. The band must curve to fit the neck curve.

Figure 25

1. Trace the front bodice pattern on a sheet of paper, and mark points A and B at the neckline, as illustrated. Mark point C at the center between points A and B.

2. Draw a line through point C that will touch the center front and shoulder lines at equal distances from points A and B. Mark points D and E. Line A-D must equal line B-E.

Figure 26

3. Draw a line from point A to point C.

4. Beginning from point A, measure off one-half the complete neck measurement (back and front), from point A to point C, through point E, continuing on to the extended line, and mark point F.

5. From point A on line A-C, square a line, any height desired, for the width of the band, and mark point G. (The average height of the band is usually 1¼ inches.)

6. From point G, on line A-G, square a line equal to line A-C, and mark point H.

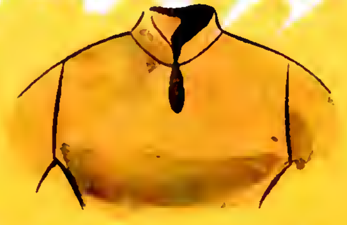


Figure 24

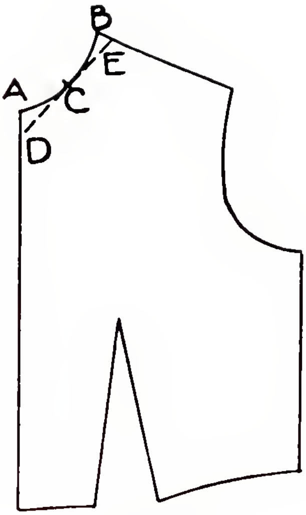


Figure 25

7. From point F, on line C-F, square a line equal to line A-G, and mark point I. Draw a line from point I to point H.

8. From point G, on line G-H, measure off ⅛ inch, and mark point J. Draw a new center front line from point A to point J.

Note: This slight change in the center front line, while not absolutely necessary, will make the collar fit even more snugly around the neck.

9. Place a sheet of paper, large enough to hold the complete collar, underneath the draft. Trace the collar through on lines A-J-H-I-F-C-A.

10. Correct the traced lines.

11. Draw a smooth, shallow curve from point A, over point C, into point E. Draw a smooth shallow curve from point J, over point H, into line H-I.

12. Add seams around the entire collar except to the center back fold line, I-F. Fold the paper in two on the center back fold line, and cut out a whole collar, notching point F.

Figure 27

This is the completed collar pattern.

The finished appearance of the collar on the figure is shown in Figure 24.

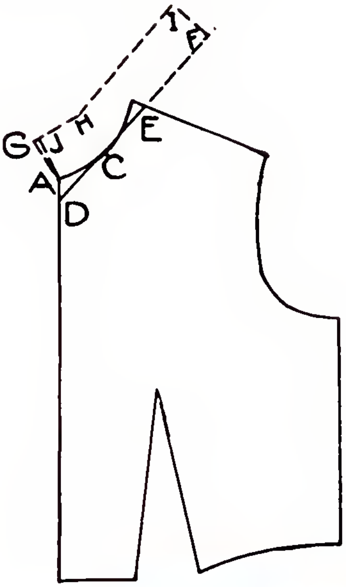


Figure 26

V. THE CONVERTIBLE SHIRTWAIST COLLAR

This collar can be constructed in either its open or closed position. In one case, emphasis is placed on the appearance of the collar as a convertible notch collar, and in the other, emphasis is placed on the appearance of the collar as a shirtwaist collar.

Because of its construction and fit, this collar is limited in width. For a collar of any width, see Section XI.

Figure 28

The open position of the convertible notch collar.

Figure 29

1. Trace the front bodice pattern on a sheet of paper, and mark points A and B at the neckline, as illustrated.

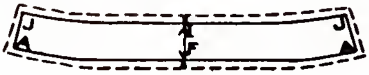


Figure 27

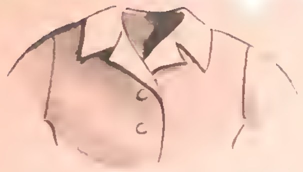


Figure 28

2. Draw a line parallel to the center front line, determining the width of the overlap of the garment (if the garment is to button). Mark points C and D, as illustrated.

Note: The overlap may be any width at all, depending on the size of the button to be used, and whether a single or a double-breasted effect is desired.

3. From point B, draw a line to the desired place on the overlap line, C-D, for the fold or "break" of the lapel, and mark point E.

Figure 30

4. Fold the paper back underneath the draft on line B-E, and trace through lines B-A-C-E so that they are reversed and now appear on the opposite side of the break of the lapel. Mark the new points A and C.

5. From the new point A, draw a line through point B for an indeterminate distance.

6. Find the center of the new neckline, A-B, and mark point F.

7. Draw a smoothly curved line for the collar neckline from point A into point F.

Note: Before it is possible to complete the drawing of the collar neckline, it is necessary to measure the front and back necklines of the foundation bodice patterns. That is, it is necessary to determine one-half the complete front and back neck measurements.

8. From one-half the complete front and back neck measurements, subtract the measurement of the new line, A-F, and note the difference.

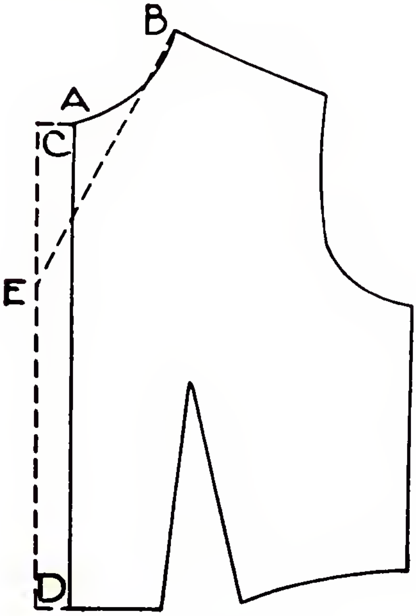


Figure 29

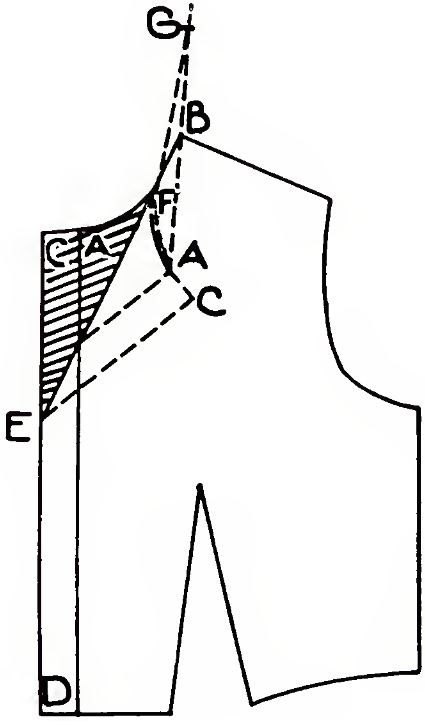


Figure 30

Note: If one-half the combined front and back measurements equals 7 inches, and line A-F equals 2 inches, the difference is 5 inches.

9. From point F, to the line extended through point B, draw a line equal to the difference noted above. Mark point G.

Note: Line A-F-G is the collar neckline and as such must be equal to the bodice neckline.

Figure 31

10. From point G, on line F-G, square a line, any length desired, for the center back length of the collar. (Usually about 2½ to 3½ inches.) Mark point H.

11. From point H square a short line.

12. From point A, draw a line, any length desired, for the front of the collar, and mark point I.

13. Complete the style line of the collar by drawing a line, any shape desired, from point I to point H.

14. Place a sheet of paper underneath the draft large enough to hold the entire collar.

15. Trace through the draft on lines A-F-G-H-I-A. Mark point F.

16. Add seam allowances around the entire collar except to the center back fold line, G-H.

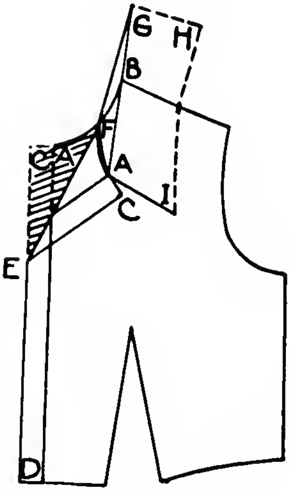


Figure 31

17. Fold the paper in two on line G-H, and cut out a whole collar, notching points F and G. Line G-H is the straight grain line.

Figure 32

This is the finished collar pattern.

How to Construct the Facing

Figure 33

Note: This diagram is the same as Figure 31.

18. From point B on the shoulder line, measure off any width desired for the facing (1½ to 2 inches) and mark point J.

19. From point J, draw a smoothly curved line, as desired, to the waistline, and mark point K.

20. Trace through the facing on to another sheet of paper on lines K-J-B-A-C-D-K, marking point A.

21. Correct the traced lines, add seam allowances around the entire facing and cut out the facing, notching point A.

22. Add seam allowances around the entire bodice pattern, and cut it out, notching point A.

Figure 34

This shows the finished appearance of the facing pattern.

The finished appearance of the collar on the figure is shown in Figure 28.

Figure 35

The closed position (shirtwaist collar).

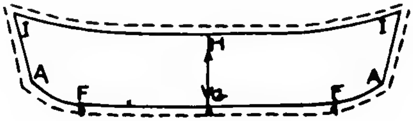


Figure 32

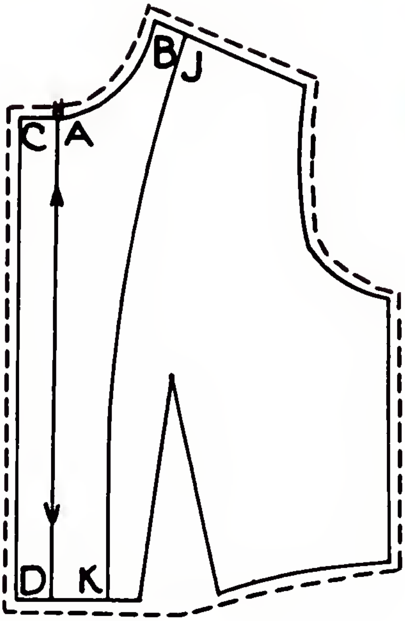


Figure 33

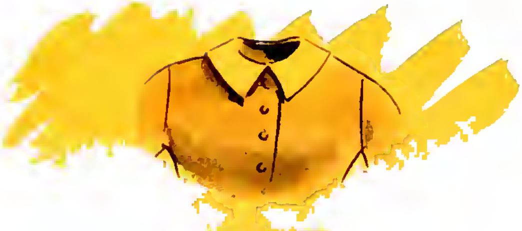


Figure 35

Figure 36

23. Trace the front bodice pattern, and draw the overlap, if desired, as in Figure 29. Mark points A, B, and C.

24. Draw a line from point A, through point B for an indeterminate distance.

25. Reverse the position of the front neckline, A-B.

26. Find the center of the new front neckline, and mark point D.

27. Draw a smoothly curved line for the collar neckline, from point A into point D.

Note: The construction of the collar continues as explained above from step 7 to step 17. Line A-D-E must equal one-half the complete front and back neck measurements; line E-F is squared from line D-E; the shape of the collar may be any style desired.

The collar in Figure 36 is cut on lines A-D-E-F-G-A.

Figure 37

This is the appearance of the finished collar pattern.

The finished appearance of the collar on the figure is shown in Figure 35.

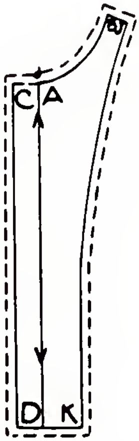


Figure 34

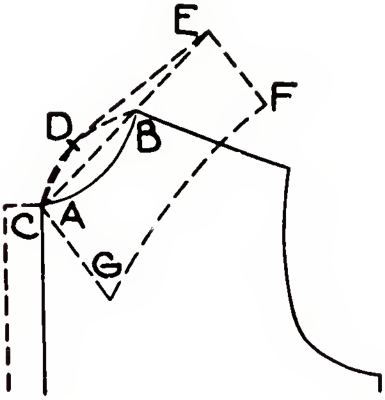


Figure 36

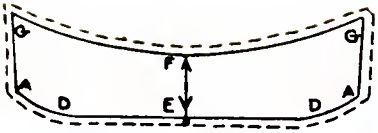


Figure 37

VI. THE COLLAR IN ONE WITH THE FRONT BODICE

This collar is cut in one piece with the front bodice. Only the section of the collar which sews to the back neck of the bodice is left free.

The roll of the collar cannot be controlled exactly, but the collar can be made to roll more or less, according to the construction of the back neckline of the collar. If the collar is to close high on the center front line, it is advisable to use the collar with the lower roll. The high rolling, tight collar is practical only when the collar closes at least 2½ inches below the base of the neckline.

This is an extremely versatile collar, and may have any type of style line.

Figure 38

Type 1, the collar with the higher roll.

Figure 39

1. Trace the front bodice pattern on a sheet of paper, and mark points A and B at the neckline, as illustrated.

2. Find the center of the neckline, A-B, and mark point C.

3. Draw a line from point C through point B, for an indeterminate distance. From point B, on the extended line, measure off one-half the complete back neck measurement, and mark point D.

4. From point D, on line B-D, square a line any desired length for the width of the collar, and mark point E.

Note: The average width of the center back is 2½ to 3½ inches.

5. Draw a line parallel to the center front determining the width of the overlap, if the garment is to button.

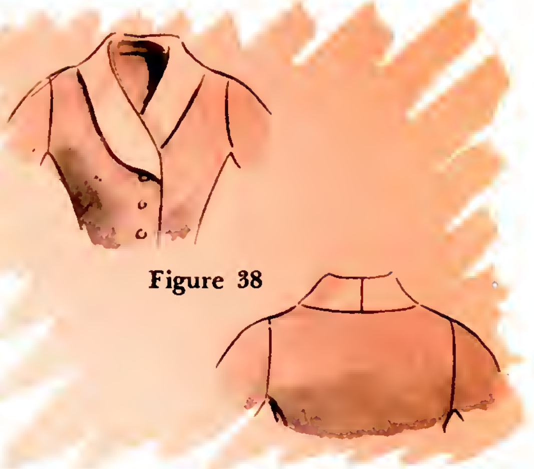


Figure 38

6. From point E, to any desired place on the overlap line, draw any style line desired for the collar. Mark point F where the collar meets the overlap line.

Note: The collar is now complete, except for the facing.

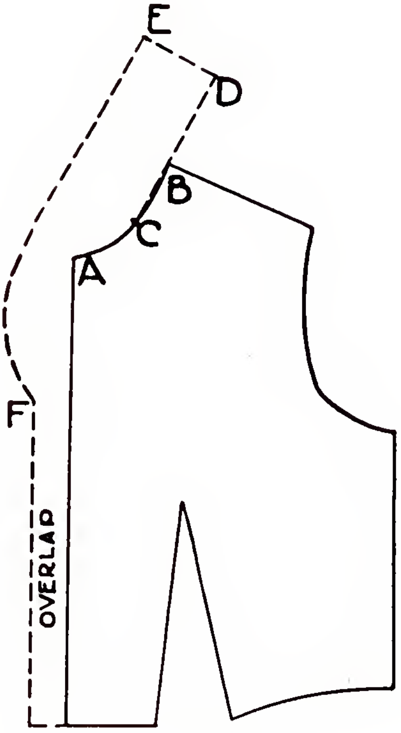


Figure 39

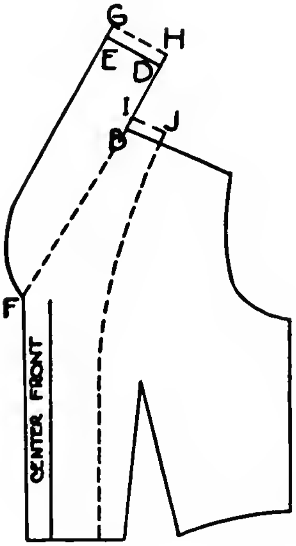


Figure 40

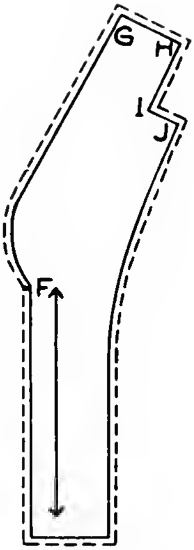


Figure 41

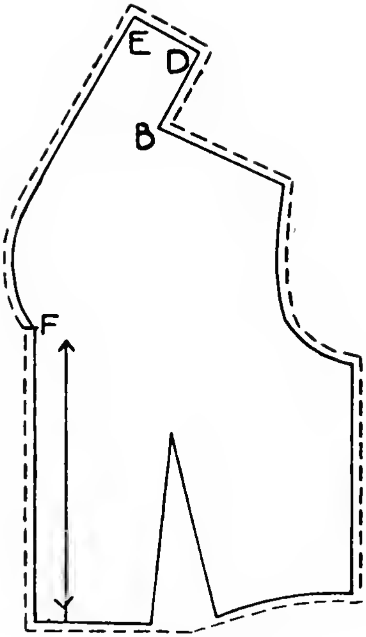


Figure 42

Figure 40

Note: Figure 40 shows the bodice and collar of Figure 39 without any of the construction lines, so that the facing may be more clearly indicated. The dotted line, B-F, indicates the break of the collar, or the line on which the collar will roll on to the bodice. This line has nothing to do with the construction of the neckline, B-D.

7. Extend line F-E through point E for $\frac{3}{8}$ inch * and mark point G.

8. Extend line B-D through point D for $\frac{3}{8}$ inch * and mark point H. Draw a line from point G to point H.

9. From point B on line B-D, measure up $\frac{3}{8}$ inch * and mark point I.

* Note: The extra $\frac{3}{8}$ inch at the center back of the facing is to be eased in between points E and F of the collar, in order to permit the collar to roll over smoothly. Line G-F of the facing sews to line E-F of the bodice.

If the material is of such nature that it will not take $\frac{3}{8}$ inch of ease smoothly, $\frac{1}{8}$ inch may be allowed instead. As much ease as possible should be allowed.

10. From point I, draw a line parallel to the shoulder line of the bodice, any length desired, and mark point J.

11. From point J, draw a smoothly shaped line for the facing, down to the waistline.

12. Place another sheet of paper underneath the draft.

13. Trace through the draft on line J-I-H-G-F, down to the waistline, and around back to point J.

14. Correct the traced lines, add seams around the entire section, and draw the straight grain line. Cut out the facing, notching point F.

Figure 41

This is the completed facing pattern.

Figure 42

This is the completed bodice pattern. It is the same as Figure 39, with seam allowances added all around.

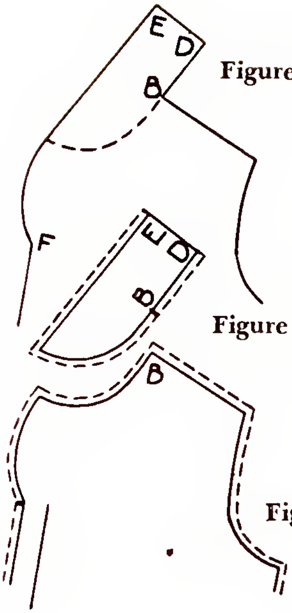


Figure 43

Figure 44

Figure 45

Figures 43, 44, and 45

These three figures show how the collar may be separated from the bodice, if desired. Line D-E of the collar section then becomes the center back fold, and the collar is cut without a center back seam. The facing, however, remains the same as in Figure 41.

The finished appearance of the collar, both front and back views, is shown in Figure 38.

Figure 46

Type 2, the collar with the lower roll.

Figure 47

15. Trace the front bodice pattern on a sheet of paper, and mark points A and B at the neckline, as illustrated.

Note: The dotted line, B-F, is the break of the collar, or the line on which the collar will roll over on to the bodice. It has nothing to do with the back neckline.

Although Figure 47 shows no overlap, one may be drawn if desired, and the collar brought to the overlap line as in Figure 39.

16. Draw a line from point A through point B for an indeterminate distance.

17. From point B, on the extended line, measure off one-half the complete back neck measurement, and mark point D.

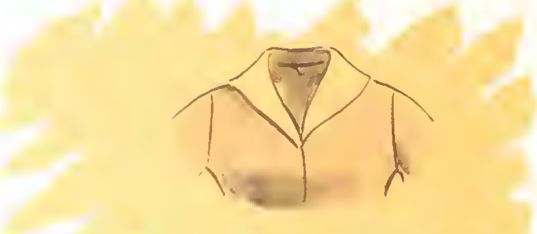


Figure 46

18. Complete the collar and facing, following exactly the same procedure as given for Type 1.

The finished appearance of the collar is illustrated in Figure 46.

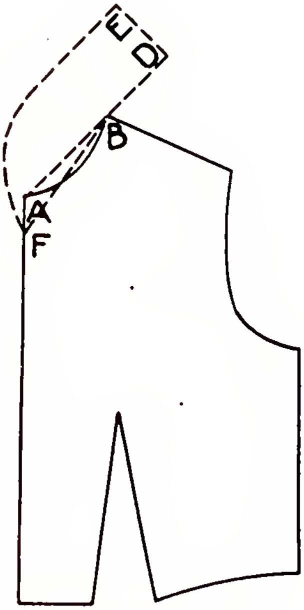


Figure 47

Figure 48

This figure illustrates what makes the difference in roll between the collar of Figure

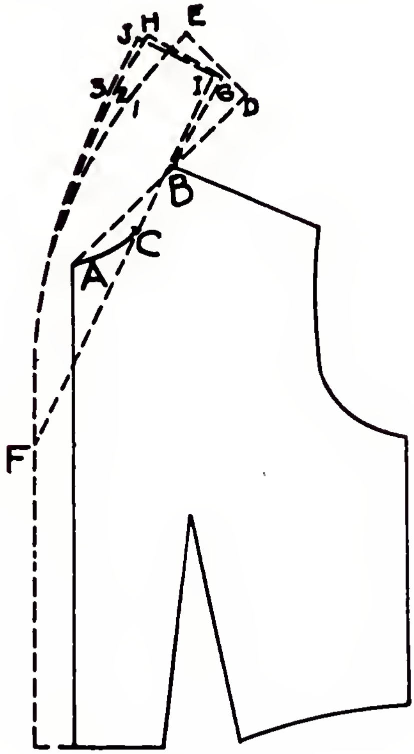


Figure 48

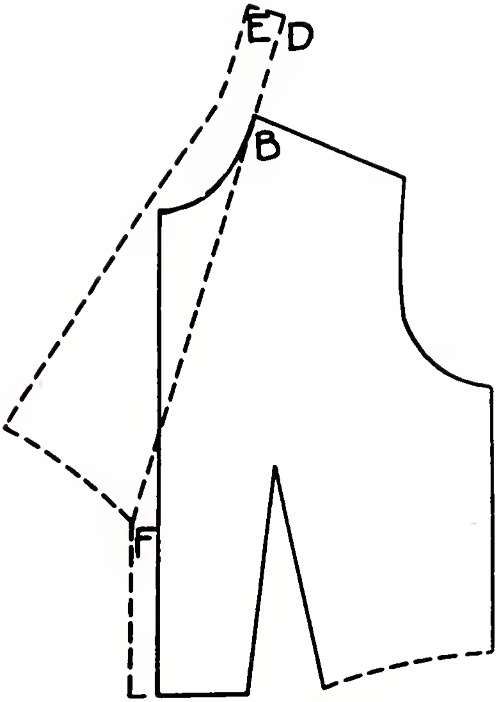


Figure 49

39 and that of Figure 47. It also illustrates a third possible type of roll.

Collar 1, F-B-D-E-F, representing the lowest roll, is made exactly as in Figure 47.

Collar 2, F-B-G-H-F, the higher roll, is made exactly as in Figure 39.

Collar 3 is made as shown in Figure 48. The break of the collar (line F-B) is continued through point B for the length of one-half the complete back neck measurement to point I. In this case only, the break of the collar and the back neck line are the same line.

Figure 50

Figures 49 and 50

These two figures show Collar 3 with a different style line.

Note: The difference in height of the center back roll of the three collars depends upon the construction of the back neckline, B-D. In Collar 1, the lowest roll, Figure 47, the neckline B-D is drawn so that it slants more toward the shoulder line than either of the other two collars. This causes line E-F to be longer than the corresponding lines H-F or J-F of Collars 2 and 3. Because the style line of the collar is longer, the collar will be able to come to rest lower on the shoulder, and will therefore push up less on the neck at the center back, or will roll less in height.

The shorter the outside line of the collar, the more the collar will have to push up on the neck, at the center back, in order for the shortened style line to fit smoothly on the shoulder, or the higher the collar will roll. Therefore, Collar 1 rolls least, Collar 2 rolls more, and Collar 3 rolls most.

VII. THE DRESS NOTCH COLLAR

This is a notch collar which is not convertible. It is a collar which can be used on any garment except a man-tailored suit. (See Section VIII.) It is useful for sport dresses, blouses, smocks, etc., or any garment where a simple type of notch collar is desired. Because of its construction and fit, this collar is limited in width. For a wide collar, see Section X.

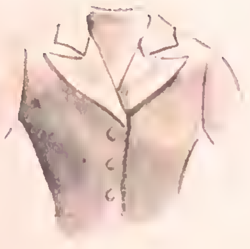


Figure 51

Figure 51

This type of notch collar is constructed in exactly the same way as the collar with the higher roll, type 1, in Section VI.

Figure 52

1. Trace the front bodice pattern on a sheet of paper, and mark points A, B, and C, as illustrated. Draw the overlap line, if desired.

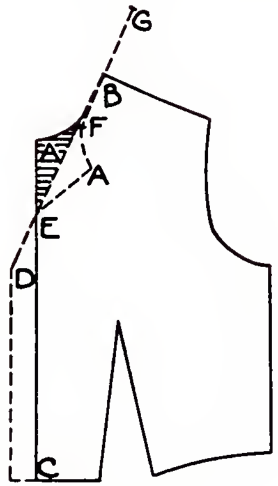


Figure 52

2. From point B, to any place on the overlap line, draw the break, or fold, of the lapel. Mark point D.

3. Mark point E where line B-D crosses the center front line.

4. Fold the paper back underneath the draft on line B-E, and trace through lines B-A-E, so that they are reversed in their position on the draft. Mark the new point A.

5. Find the center of the reversed neckline, A-B, and mark point F.

6. Draw a line from point F through point B, for an indeterminate length.

7. From point B on the extended line, measure off one-half of the length of the complete back neck measurement, and mark point G.

Note: Lines F-A-E on the draft now become of no importance. They may be erased to avoid confusion.

Figure 53

8. Extend line G-B onto the draft, drawing a smoothly shaped line, any way desired, for the top of the lapel. Continue drawing the lapel into point D.

Note: The shape of the lapel, line B-H-I-D, may be greatly varied.

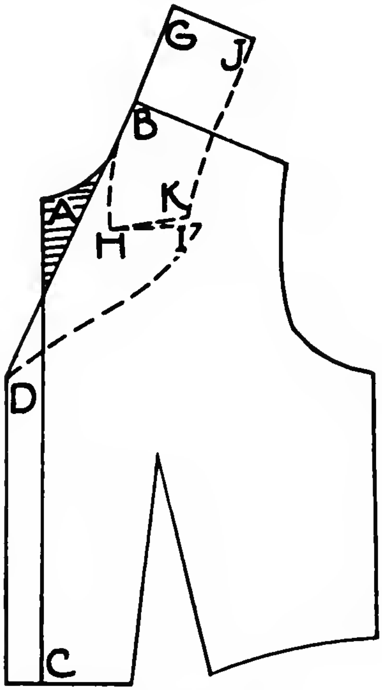


Figure 53

9. From point G, square a line, any length desired, for the width of the collar (usually 2½ to 3½ inches), and mark point J.

10. From point J, draw the shape of the collar as desired, into the lapel. (Lines J-K-H.)

Note: Point K of the collar will appear approximately one inch higher on the finished garment than its position on the draft because of the roll of the collar.

11. Place another sheet of paper underneath the draft. Trace through the collar on lines H-B-G-J-K-H.

12. Correct the traced lines, add seam allowances around the entire collar except to the center back fold, G-J, and cut out a whole collar, notching points B and G.

Figure 54

This shows the finished collar pattern.

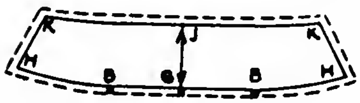


Figure 54

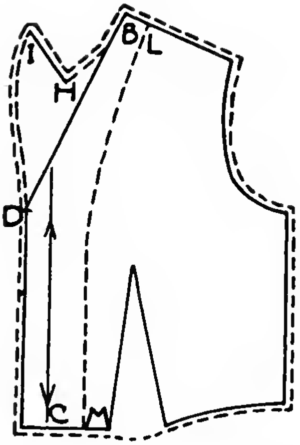


Figure 55

Figure 55

13. Fold the paper back underneath the draft, on line B-D, the break of the lapel, and trace through the lapel on lines B-H-I-D. Open the paper out flat. The lapel is now reversed in its position.

14. Add seam allowances around the entire pattern, and cut it out, notching point D.

Figure 55 shows the completed bodice pattern.

Note: A facing may be drawn as indicated by the dotted line L-M. The facing may then be traced through and cut out on lines M-C-D-I-H-B-L-M.

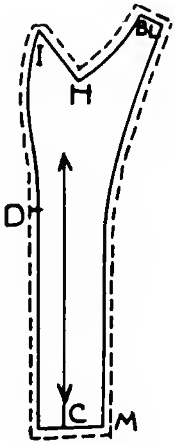


Figure 56

Figure 56

This is the finished facing pattern.

The finished appearance of the collar on the figure is shown in Figure 51.

VIII. THE TAILORED NOTCH COLLAR

Figure 57

The tailored notch collar is used only on severely tailored coats and suits. It is the "man-tailored" notch collar.

The finished appearance of the collar depends not only upon the accuracy with which the pattern is made, but upon the skill with which the garment is tailored.

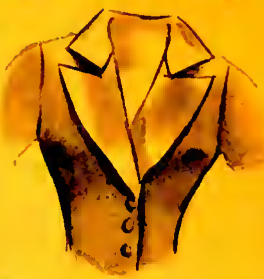


Figure 57

Figure 58

1. Trace the front section of the french lining pattern on a sheet of paper in the position illustrated. (See Chapter Five.)

Note: The patterns are brought together so that they meet at the bust and the hip.

2. Draw the overlap line, any width desired, parallel to the center front.

Note: The width of the overlap usually depends on the size of the button to be used, and whether a single or double breasted effect is desired.

3. Extend the shoulder line through point B for ¾ inch, and mark point D. (This is a standard measurement for all regular sizes.)

4. Draw a line for the break, or fold, of the lapel from point D to any desired position on the overlap line, and mark point E.

5. Mark point F where line D-E crosses the neckline, A-B.

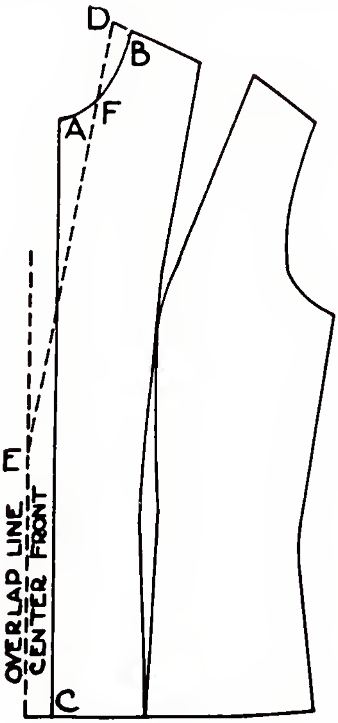


Figure 58

Figure 59

Note: Only the center section of the front french lining will continue to be shown as the rest is unimportant so far as the construction of the collar is concerned.

6. Draw the style line of the lapel, on the bodice, from point F to point E. Mark points G and H.

Note: The lapel may be drawn any shape desired, but must always start from point F.

7. Extend line E-F-D through point D for an indeterminate distance. From point D, on the extended line, measure off one-half of the complete back neck measurement, and mark point I.

8. From point I, square a line ½ inch long, and mark point J. (This is a standard measurement for all regular sizes.) Draw a line from point D to point J.

9. From point J, on line D-J, square a line 1¼ inch long, and mark point K. (This is the average stand of the collar.)

10. Draw a line from point K parallel to line J-D, as far as the shoulder line, B-D. Mark point L.

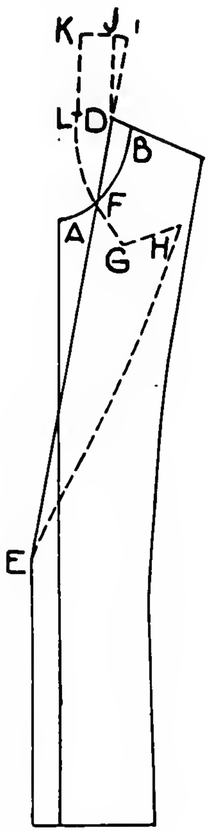


Figure 59

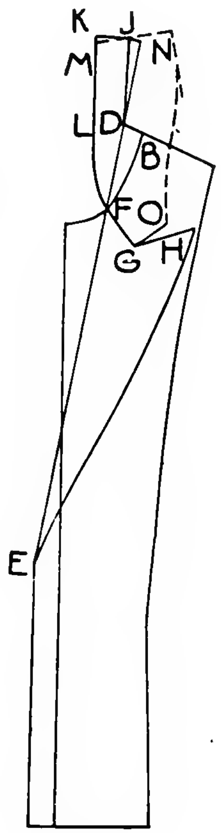


Figure 60

11. Continue line K-L, smoothly, into the lapel line, F-G.

Figure 60

12. From point K, on line K-L, measure off 1/4 inch, and mark point M. (This is a standard measurement for all sizes.) Draw a line from point M through point J for an indeterminate distance.

13. From point J, on the extended line, measure off 1 3/4 inches, and mark point N.

Note: Line J-N is usually 1/2 inch longer than line K-J.

14. From point G, draw the collar line completing the notch, and mark point O.

15. From point N, on line J-N, square a short line. From point O, complete the style line of the collar by drawing a shaped line into the squared line at point N.

Note: In a man-tailored notch collar, the under collar and outer collar are differently cut and shaped.

The Under Collar

16. Place another sheet of paper underneath the draft. Trace through the collar on lines G-F-L-K-J-N-O-G. Also trace through line J-D-F.

17. Correct the traced lines, draw the straight grain line parallel to line F-G, and add seam allowances around the entire collar.

18. Cut out the collar, notching points J and F.

Figure 61

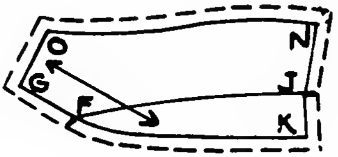


Figure 61

This is the finished under collar pattern. There is a seam down the center back of the collar. The shaped center back line and bias grain insure a snugger fit through the neck.

The Over Collar (or Collar Facing)

19. Place another sheet of paper underneath the draft. Trace through the collar on lines G-F-L-K-J-N-O-G. Mark point F.

20. Correct the traced lines. Draw the center back fold line from point K to point N.

Figure 62

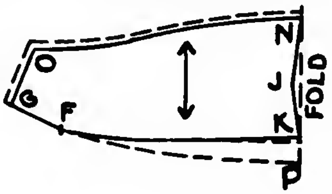


Figure 62

21. Drop point K as indicated by the dotted line, so that line F-K will come squared into the center back fold, N-K. (This will prevent a point from appearing at the center back when the collar is cut double.)

22. From the new point K on the center back fold, measure down 3/8 inch and mark point P *

* Note: Sufficient ease must be allowed in the facing collar over the under collar in order to permit the proper tailoring of the collar and allow the collar to roll properly. Allow 1/8 inch around the rest of the collar.

23. From point P, draw a smoothly curved line into line F-G.

24. Add seam allowances around the entire collar, except to line K-N. Fold the paper in two on the center back fold line, K-N, and cut out a whole collar, notching points F and P.

Figure 63

This is the finished outer collar pattern.

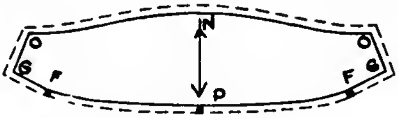


Figure 63

How to Construct the Facing

Note: Before either the facing or the jacket front can be cut out, the lapel must be reversed in position.

Figure 64

Note: Figure 64 shows the front section with all the collar construction lines removed.

25. Fold the paper back underneath the draft on line F-E.

26. Trace through the lapel on lines F-G-H-E. Open the paper out flat. The lapel will now have reversed its position. Correct the traced lines, and mark the new points G and H.

27. From point B on the shoulder line, measure off any width designed for the facing, and mark point Q.

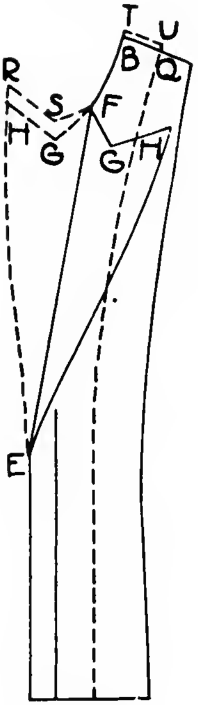


Figure 64

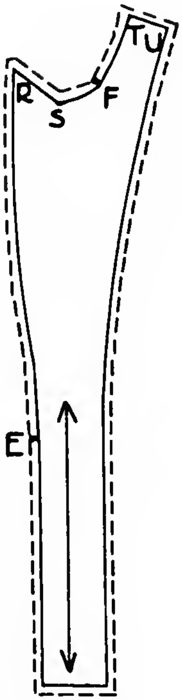


Figure 65

28. From point Q, draw a smoothly shaped line, as desired, to the bottom of the jacket.

Note: Sufficient ease must be allowed in the facing of the lapel as well as the collar facing to permit the proper tailoring of the lapel in order to make it fall sharply into position.

29. Draw a line parallel to, and 3/8 inch above, line H-G. Extend line E-H through point H to meet the parallel line, and mark point R.

30. From point R on the parallel line, measure off the same distance as lines H-G, and mark point S.

31. Draw a smoothly curved line from point S into line F-B.

32. From point S, on line S-F-B, measure off the same distance as line G-F-B, extending the line as much as necessary through point B, and mark point T.

33. From point T, draw a line parallel to, and same length as line B-Q, and mark point U. Draw a line from point U to point Q.

34. Place a sheet of paper underneath the draft.

35. Trace through the facing on lines U-T-F-S-R-E, down the overlap line, to the bottom of the jacket, and back to point U. Mark points E and F, and the center front line.

36. Correct the traced lines, add seam allowances around the entire facing, and cut out the facing pattern, notching points E and F.

Figure 65

This shows the finished facing pattern.

Note: The front section of the jacket, as illustrated in Figure 64, without the facing lines, is now completed as far as the collar and lapel are concerned. In the completed jacket pattern, points E and F should be notched, and line F-E drawn. Line F-E shows the break of the lapel. The center front line must also be marked. (The jacket pattern is cut on lines E-H-G-F-B-etc.)

The finished appearance of the collar on the garment is shown in Figure 57.

IX. THE TAILORED SHAWL COLLAR

Figure 66

The tailored shawl collar is constructed in exactly the same way as the tailored notch collar, except for the difference in the style line.

Figure 67

This figure shows how one type of shawl collar would appear on the same diagram as Figure 60 in the preceding section. In this collar, as well as in the notch collar, the under collar is removed as a separate collar from the lapel. The facing, however, is cut all in one piece so that no joining seam between lapel and collar is visible. This results in a seam at the center back of the facing.

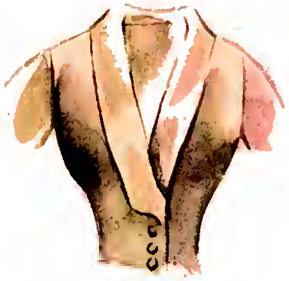


Figure 66

Trace through, and cut out the under collar (O-F-L-K-J-N-O) as described in Section VIII *without seam allowances.* Reverse the position of the lapel, E-H-F. The collar is now ready to continue from Figure 68.

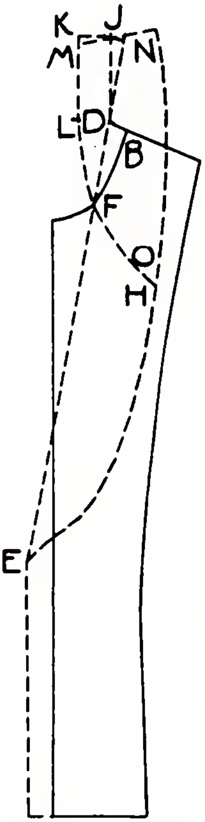


Figure 67

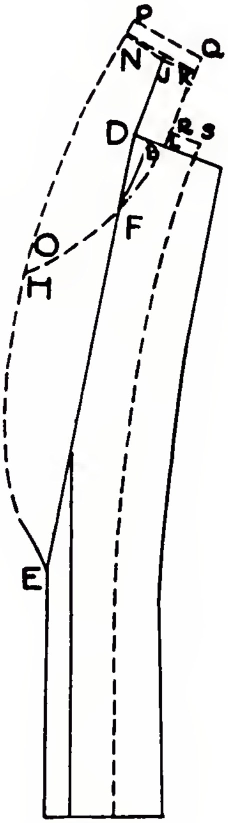


Figure 68

Figure 68

1. Place the under collar on the lapel, in its reversed position, so that line O-F of the collar rests on line H-F of the lapel. Trace around the collar in this position. Mark points N, J, K, and L.

2. Draw a line from point N to K.

3. Extend line O-N through point N for ⅜ inch, and mark point P.

4. From point P, draw a line parallel to, and the same length as line N-K, and mark point Q. Draw a line from point Q to point K.

5. From point Q on line Q-K, measure off the same length as line K-L, and mark point R.

6. From point R, draw a line parallel to the shoulder line, any length desired, and mark point S.

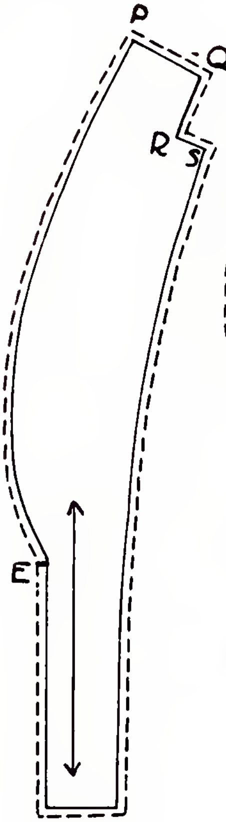


Figure 69

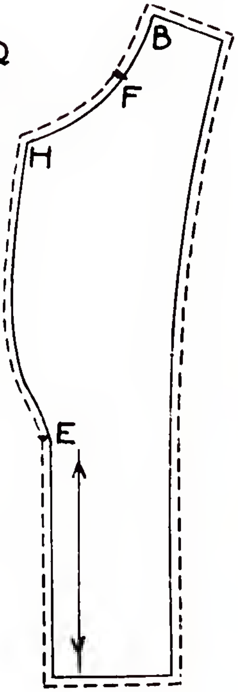


Figure 71

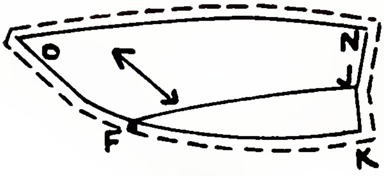


Figure 70

7. From point S, draw a smoothly shaped line, as desired, down to the bottom of the jacket.

8. Place another sheet of paper underneath the draft. Trace through the draft on lines S-R-Q-P-O-E, down to the bottom of the jacket, and back to point S again. Mark point E and the center front line.

9. Correct the traced lines, add seam allowances around the entire facing, and cut it out, notching point E.

Figure 69
This shows the finished facing pattern.

Figure 70
The finished under collar pattern.

Figure 71
This figure shows the finished front section of the jacket pattern.

The finished appearance of the collar on the garment is shown in Figure 66.

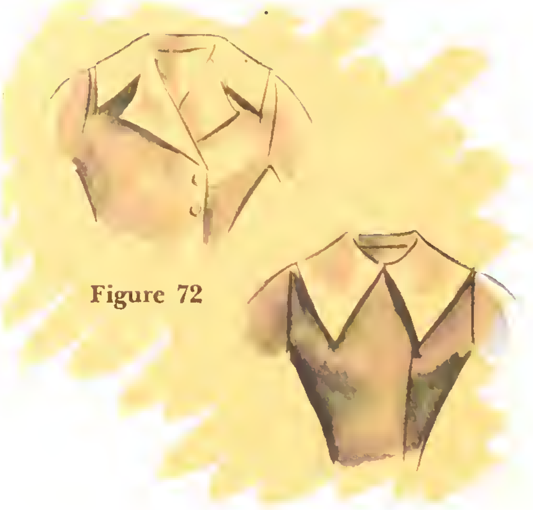


Figure 72

X. THE CONVERTIBLE COAT COLLAR

Figure 72

The convertible coat collar described in this section is a large collar which, when the coat is unbuttoned, falls back over the shoulders as a type of notch collar. When the lapels are open, the collar is a flat collar; when the coat is closed, the collar rolls slightly.

Section V shows a type of convertible collar which is good only for a narrow collar. The collar in this section may be made as wide as desired.

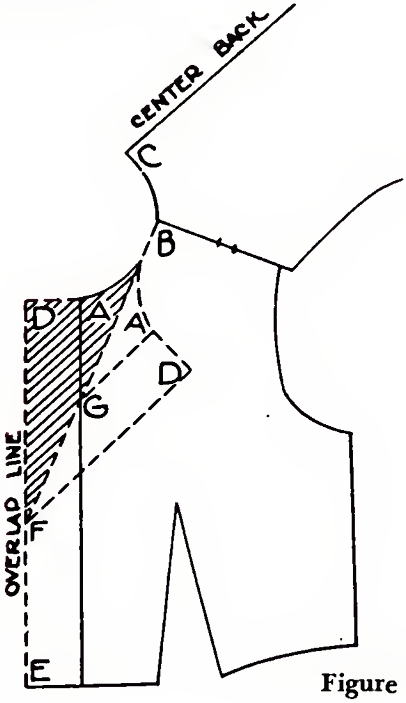


Figure 73

Figure 73

1. Place the front and back bodice patterns on a sheet of paper so that the shoulder seams touch.

2. Trace around the patterns in this position, and mark points A, B, and C, as illustrated.

3. Draw the front overlap line any width desired. Mark points D and E.

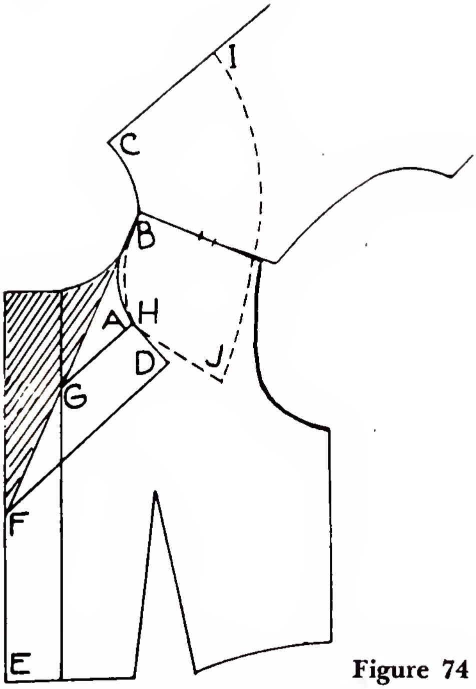


Figure 74

4. Draw the fold or break of the lapel from point B to any position on the overlap line, and mark point F.

5. Mark the intersection of line B-F and the center front, point G.

6. Fold the paper back underneath the draft on line B-F, and trace through lines B-A-D-F so that they are reversed and now appear on the opposite side of the break of the lapel. Mark the new points A and D.

Figure 74

7. For the neckline of the collar, draw a shallow curve from point B to point A.

8. From point B on the collar neckline, measure off the same distance as from point B to point A on the lapel line, and mark point H. Line B-H must equal line B-A.

9. From point C on the center back line, measure off any width desired for the collar, and mark point I.

10. From point H, draw a line any way desired for the front shape of the collar, and mark point J.

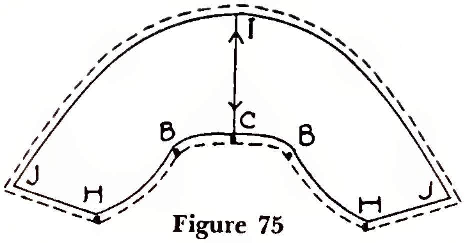


Figure 75

11. From point I to point J, draw the style line of the collar, as desired.

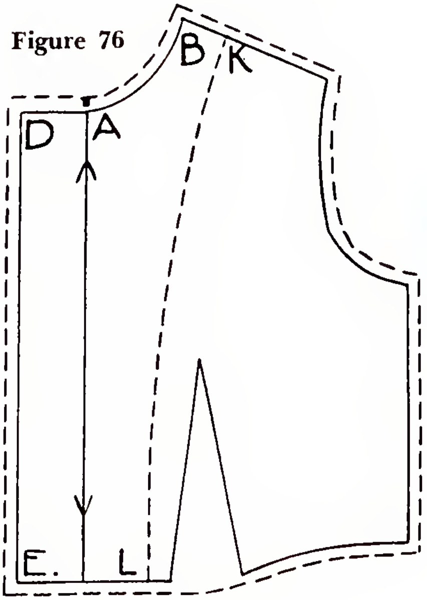
12. Place a sheet of paper, large enough to hold the complete collar, underneath the draft. Trace the collar through on lines H-B-C-I-J-H. Mark point H.

13. Correct the traced lines, and add seam allowances around the entire collar except to the center back fold line, C-I. Fold the paper in two on the center back fold, and cut out a whole collar, notching points H, B, and C.

Figure 75

This shows the completed collar pattern. The outer collar pattern should be cut with an extra ⅛ inch margin all around the entire collar, except the neckline, for ease.

Figure 76



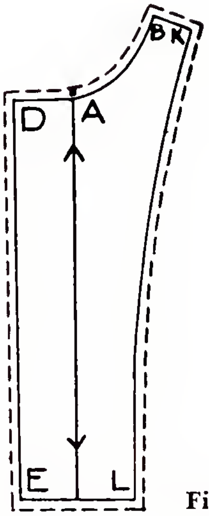


Figure 77

Figure 76

Note: Figure 76 is the same as Figure 73 with all unnecessary lines removed.

14. Add seam allowances around the entire pattern, and cut it out, notching point A.

Note: A facing may be drawn as indicated by the dotted line, K-L. The facing may

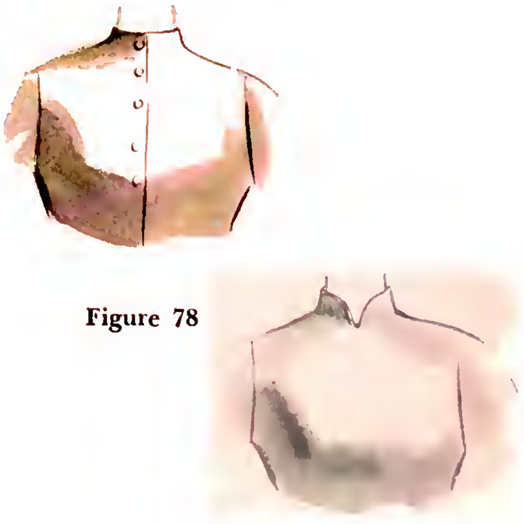


Figure 78

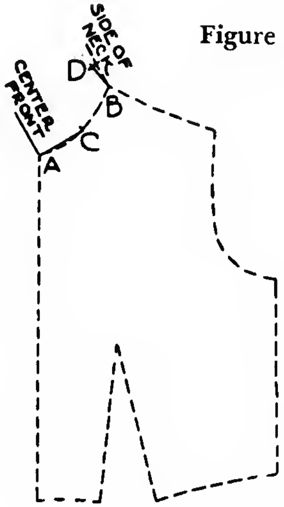


Figure 79

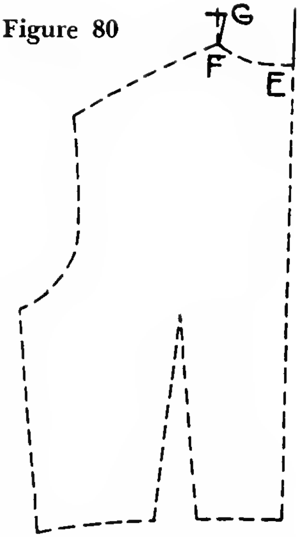


Figure 80

then be traced through and cut out on lines L-E-D-A-B-K-L.

Figure 77

This is the finished facing pattern.

The finished appearance of the collar on the figure, both open and closed, is shown in Figure 72.

XI. RAISED, OR TURTLE, NECKLINES

Figure 78

The raised, or turtle, neckline is a continuation of the bodice on to the neck forming a sort of collar without a neck seam. There is only the shoulder seam necessary to make a smooth fit at the sides of the neck.

Figure 79

1. Trace the front bodice pattern on a sheet of paper. Mark points A and B at the neckline, as illustrated.

2. Locate the center of the neckline, A-B, and mark point C.

3. Draw a line from point A to point C.

4. From point A on line A-C, square a short line. This is the center front of the neck.

5. From point B, draw a line of indeterminate length, parallel to the center front of the neck.

Note: Since the neck is really not parallel, but tapers slightly from the base of the neck to the head, at about 1 inch up on the side of the neck, measure in ¼ inch. Draw a new neckline from point B through the ¼-inch mark. See line B-D.

Figure 80

The neck for the back bodice is drawn in a similar fashion to the front. However,

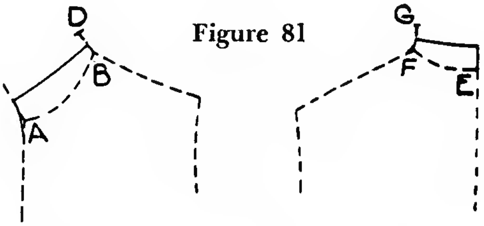


Figure 81

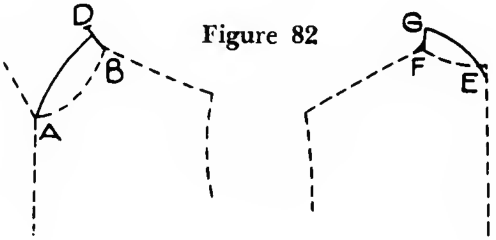


Figure 82

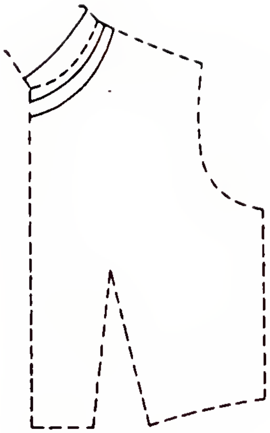


Figure 83

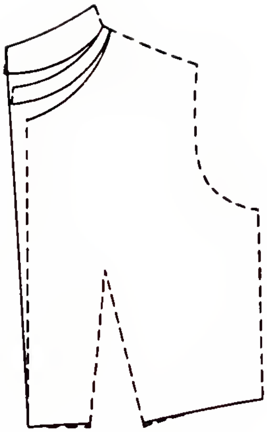


Figure 84

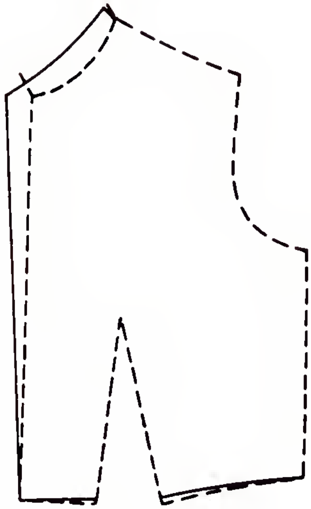


Figure 86

the center back line is simply extended through point E to make the center back of the neck. The side neckline is then drawn parallel to the center back, and tapered in ¼ inch at the side like the front. See line F-G.

Note: Within the lines drawn to represent the neck, any style line may be drawn. It is important to remember that whatever the style line, the front and back patterns must measure the same at the side neck seam where they sew together.

Figures 81 and 82

These figures show two different types of turtle necklines that might be drawn. The appearance of these necklines is shown in Figure 78.

Figures 83 and 84

In these figures, a small cowl has been combined with a turtle neckline.

Figure 85

The finished appearance of such a style on the figure.

Figure 86

This shows how the raised neckline may be extended to form a crushed neckline, or, if made larger, a raised neck cowl. See Section XII.

XII. FLARED COWL NECKLINES

A cowl is a surplus of material which falls as a fold. It may be placed in any section of

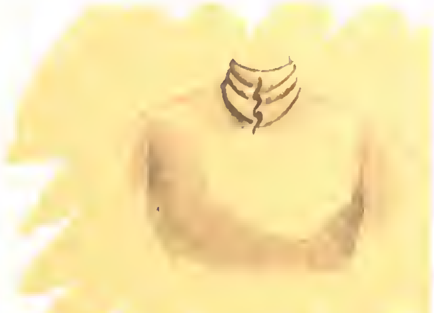


Figure 85

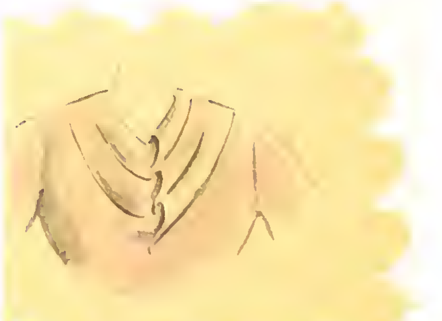


Figure 87

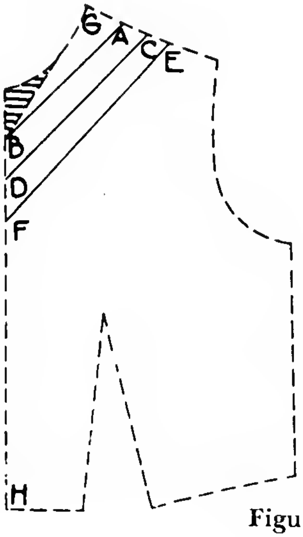


Figure 88

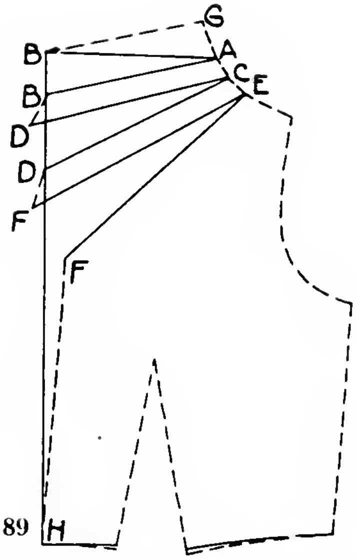


Figure 89

the garment. Although in this section, cowls are illustrated only in the front bodice, as a neckline, the same principles for the construction of the cowl hold true no matter where the location.

Cowls may be divided into two types, flared cowls, and pleated cowls. Cowl necklines may again be subdivided into shoulder cowls, armhole cowls, and neck cowls, depending on that part of the bodice from which they fall.

All cowls fall best when cut on the true bias grain. The bias grain permits the cowl folds to fall more definitely into position. A metal weight frequently is used to help "pull" the flared cowls into position as well.

Figure 87

The flared shoulder cowl.

Figure 88

1. Trace the front bodice pattern on a sheet of paper.

2. From any position desired on the shoulder, to any position desired on the center front, draw a line for each cowl desired.

Note: Three cowl folds are illustrated in this diagram, A-B, C-D, and E-F. Any number may be drawn, of course. However, the cowl lines should not be placed too close together, no less than 1 inch apart, or the cowls will blend into each other and the effect will be lost.

3. Draw a line from point B to the shoulder at the neckline. Mark point G. Mark point H at the center front waistline.

Note: The neckline, determined by the depth of the first cowl, will fall on line B-G.

4. Cut out the entire bodice pattern, cutting on the new neckline, G-B. Cut on each of the cowl lines, A-B, C-D, and E-F, leaving them barely joined together at points A, C, and E, at the shoulder.

Note: The old neckline is cut away since it is no longer necessary. See the shaded section.

Figure 89

5. Place the pattern on another sheet of paper, spreading the sections as much as desired.

6. Trace around the entire pattern in this position. Mark all points as illustrated.

7. Draw a line from point B to point H.

Note: Line B-H is now the center front fold. A slight correction must therefore be made at the waistline to insure a smooth

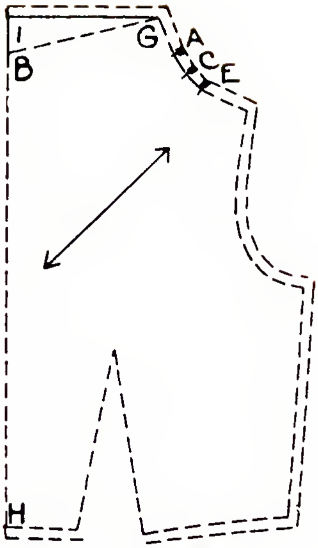


Figure 90

line at the center front when the pattern is cut on the fold.

8. From point H, on line H-B, square a short line to the waist dart. (See the solid line.)

Note: Whatever this line cuts off from the dart must be removed from the other side of the dart as well, blending the line smoothly into the waistline.

Figure 90

9. Extend line H-B through point B for any length desired. Mark point I. Draw a line from point I to point G.

Note: B-I is the amount of material that will drop inside the neckline to which the metal weight, if used, is sewed

10. Add seam allowances around the entire pattern except to the center front fold line, H-I. Draw the straight grain line so that line I-H will fall on the true bias. Cut out the pattern, notching points, A, C, and E.

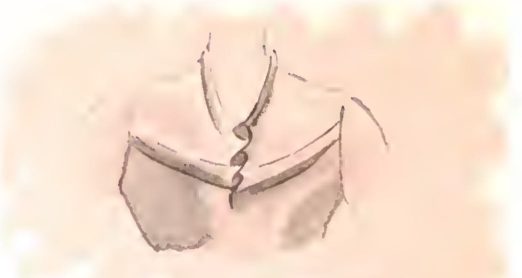


Figure 91

Note: Points A, C, and E, are notched so that they can be pulled slightly into position when sewed to the back shoulder. It is the pull on each of these points which, together with the metal weight, will force the cowls into position. The greater the pull, the more definite the cowl.

The finished appearance of the flared shoulder cowl on the figure is shown in Figure 87.

Figure 91

The flared armhole cowl.

Figures 92 and 93

These figures, illustrating the flared armhole cowl, follow exactly the same principles as described above for the flared shoulder cowl. It will be noticed, however, that the spreading of the cowl lines in Figure 93 gives a slightly different effect from that in Figure 89.

Note: A line cannot be drawn from point H to point B since it would make the front

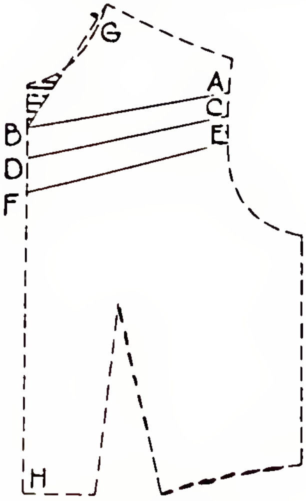


Figure 92

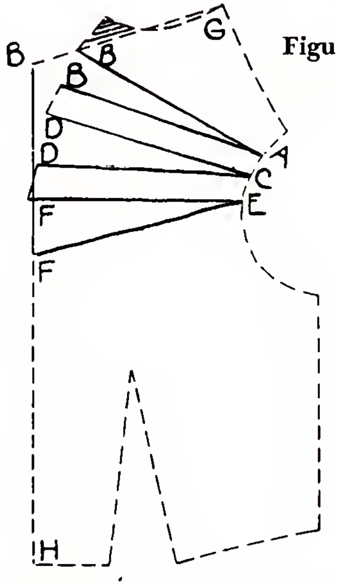


Figure 93

bodice too narrow. No line can be drawn inside the normal center front line.

11. Extend line H-F through point F for an indeterminate distance.

12. Extend line G-B through point B until it meets the center front line. Mark the new point B.

Note: The new line, G-B, is now of necessity longer than the original line, G-B. However, if the pattern had been spread less, that is, if the cowl had been made shallower, line G-B would tend to be its normal size. Care must be taken in spreading this cowl to be sure that line B-G does not become so long that is is an impossible neckline.

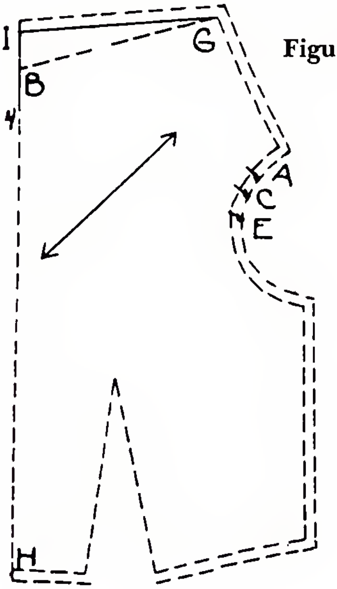


Figure 94

Figure 94

Follow the instructions given in steps 9, 10 and the note, for the flared shoulder cowl.

The finished appearance of the flared armhole cowl on the figure is shown in Figure 91.

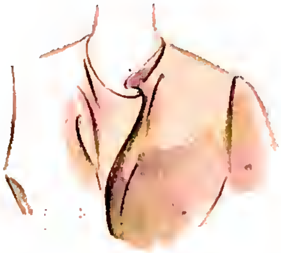


Figure 95

Figure 95

The flared neck cowl.

Figure 96

13. From the shoulder at the neckline to the center front, draw a line indicating the desired position for the neck cowl. Mark points A and B. Mark point C at the center front waistline.

14. From point A, draw the new line, A-B, as desired, making it spread any distance from the neckline, A-B, on the front bodice.

15. Draw a line from point C to the new point B.

Note: Line B-C is now the center front fold. The same correction will have to be made at the waistline as explained in Figure 89. Line B-C may be placed on the true bias grain.

The finished appearance of the flared neck cowl on the figure is shown in Figure 95.

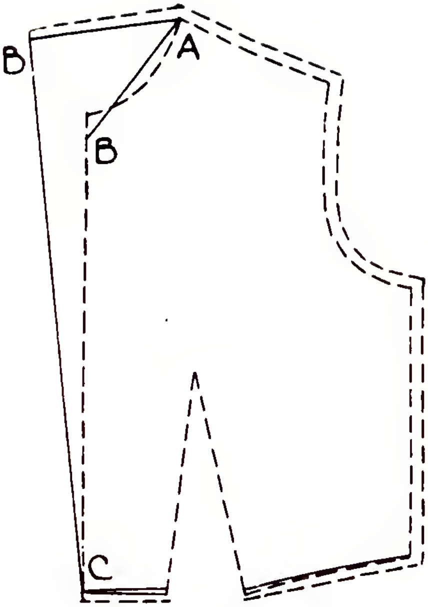


Figure 96

Note: If the neck cowl is made quite small, it may be crushed with a clip, or held down with some stitches, forming a crushed neckline.

XIII. PLEATED COWLS

Figure 97

The pleated shoulder cowl.

Figure 98

1. Trace the front bodice pattern on a sheet of paper, and draw the cowl lines as desired. (Although only three cowl lines, A-B, C-D, and E-F, are shown here, as many may be drawn as desired.) Mark all points as illustrated.

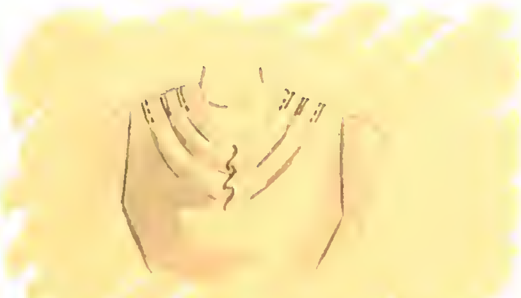


Figure 97

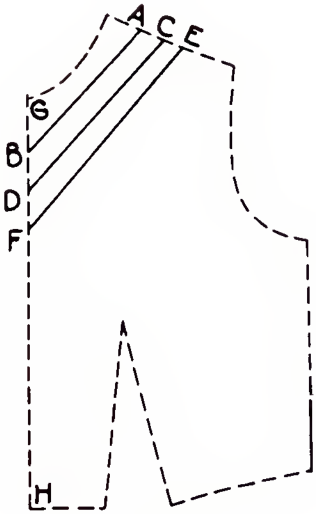


Figure 98

2. Cut out the entire pattern.

Figure 99

3. Place the front bodice pattern on another sheet of paper, and trace around the

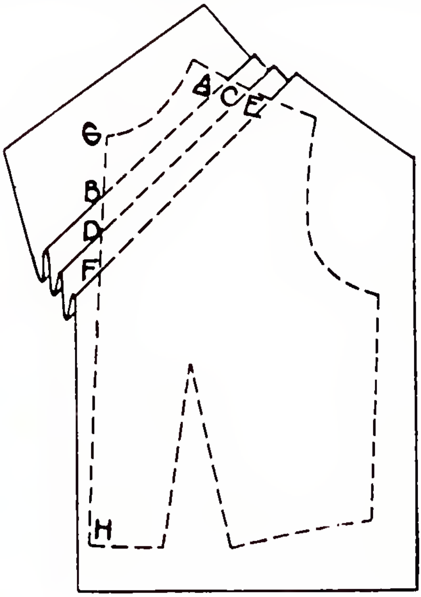


Figure 99

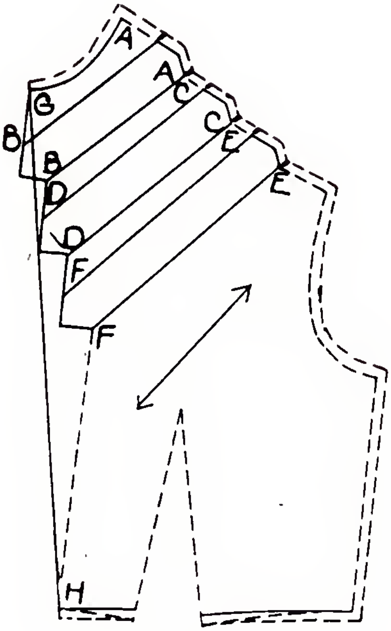


Figure 100

pattern from the waistline up to the first cowl line, F-E.

4. Remove the pattern from the paper. Draw a line from point F to point E on the paper.

5. From line F-E, measure off twice the desired depth for the cowl, and draw a line parallel to line F-E. Fold the paper so that line F-E rests on the new parallel line, making a pleat.

6. With the pleat folded in place, place the pattern back on the draft so that line F-E of the pattern rests on line F-E of the draft.

7. Trace around the pattern from line F-E to line D-C, or the next cowl.

Note: Proceed as above to make the pleat for this cowl, and the next at line B-A. When all the cowls are folded in position, the draft will resemble Figure 99.

8. Trace through the folds on the center front and shoulder lines with a tracing wheel. Open the folds and smooth out the paper.

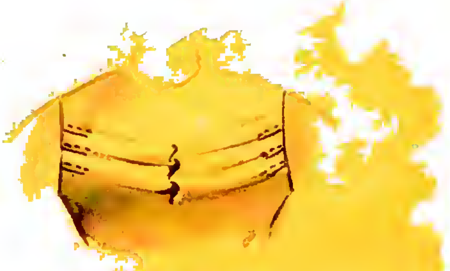


Figure 101

Figure 100

9. Draw a line from point G to point H.

10. Make the correction at the waistline as described in Step 8 of Section XII.

Note: In all pleated cowls, the construction of the cowl has no effect upon the shape of the neckline as it does in the flared cowls. The neckline may be made any way desired. Line G-H is now the center front bias fold.

11. Add seam allowances around the entire pattern except to the center front fold line, G-H. Cut out the pattern, notching points A-A, C-C, and E-E.

Figure 97 shows the finished appearance of the pleated shoulder cowl on the figure. The pleats must be stitched a short distance on the shoulder to hold them in place.

Figure 101

The pleated armhole cowl.

Figures 102 and 103

These figures, illustrating the pleated armhole cowl, follow exactly the same principles as described above for the pleated shoulder cowl.

The pleated neck cowl. The neck cowl is usually not pleated. However, if made, it would follow the same instructions as above for pleating a cowl.

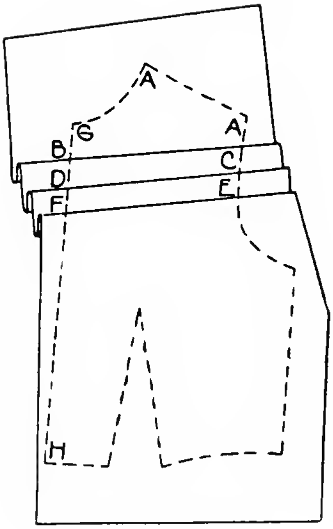


Figure 102

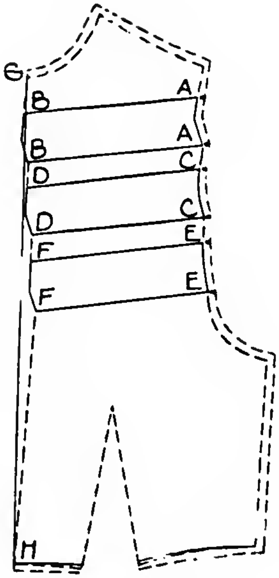


Figure 103

XVII

POCKETS

Pockets are useful adornments which divide easily into three basic types: (1) patch pockets, (2) pockets set into a slash in the garment, and (3) pockets which are part of the garment itself.

We always need two pieces of material to make a pocket, and any facings necessary to finish the edges, flaps, etc. If the pocket is applied as a patch, the garment makes one piece and the pocket the other. If the pocket is set into a slash in the garment, and hangs inside the garment like a pouch, two special pieces must be cut and sewed together to make the inside pocket, which is separate from whatever finish is used on the right side.

When the pocket is part of the garment itself, part of a yoke, a panel, etc., the same principle holds true. There must be two pieces of material for the inside pocket, and any necessary facings for flaps, etc.

I. PATCH POCKETS

A piece of material any size and any shape can be stitched any place on the garment. If one side of the piece is left open for a hand to enter, it is a patch pocket. Figures 1, 2, and 3 illustrate different types of patch pockets.

Figure 1

This is a plain patch pocket. Figure 1A shows the shape of the pattern cut for this type of pocket.

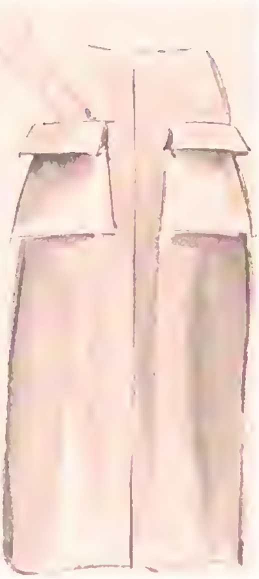


Figure 2

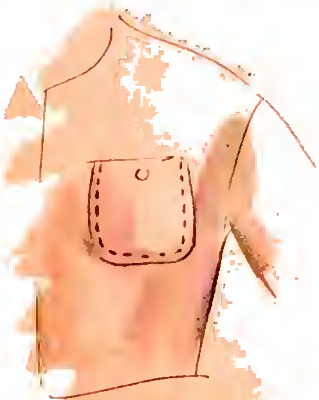


Figure 1

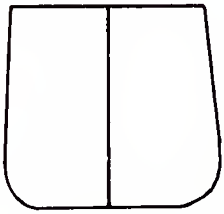


Figure 1A

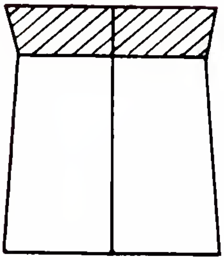


Figure 2A

Figure 2

This is a patch pocket with a flap attached to it which falls back over the pocket. Figure 2A shows the shape of the pattern for cutting this type of pocket.

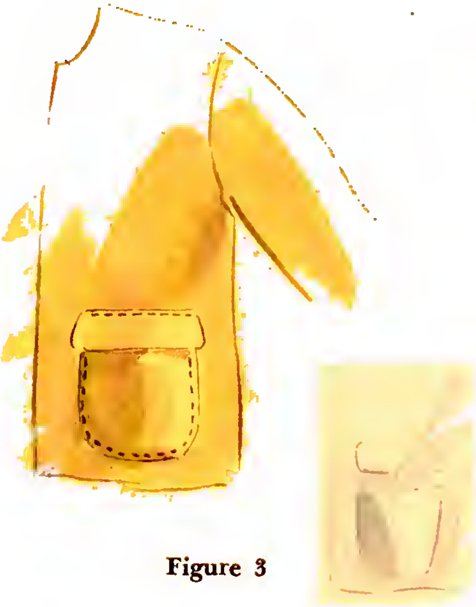


Figure 3

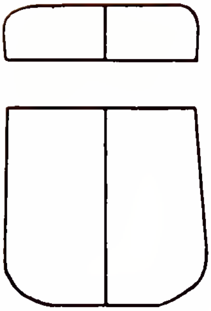


Figure 3A

Figure 3

This is a patch pocket with a separate flap stitched over the top of the pocket. The flap has to be lifted before the hand can enter the pocket. Figure 3A shows the two pieces

of the pattern for cutting this type of pocket.

Note: These pockets and flaps all have to be cut with small facings for the open edge, or entirely double to make a clean edge. Which is done, depends on the best dressmaking technique for the type of fabric used, the style of the pocket, etc.

II. POCKETS SET INTO A SLASH IN THE GARMENT

In this type of pocket, a slash is made in any part of the garment desired, and finished off with a binding, a flap, or a welt, made any shape desired.

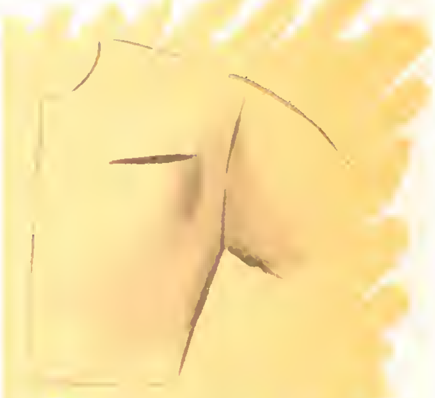


Figure 4

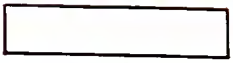


Figure 4A

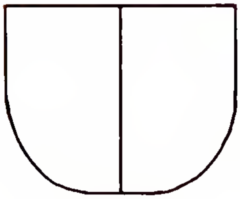


Figure 4C

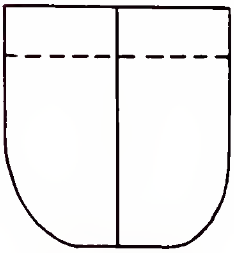


Figure 4B

Figure 4

This shows a buttonhole pocket, or a slash finished off with a binding. Figure 4A is the strip necessary to finish off the top part of the slash. Figure 4B shows the strip necessary to finish off the bottom part of the slash, *joined* to one half of the pocket. (These are usually joined together unless two different fabrics are used for the binding and the pocket.) Figure 4C shows the other part of the pocket, which is joined to the seam of the upper slash binding and to the other half of the pocket.

Figure 5

This shows a flap pocket, or a slash finished off with a flap on the top part of the slash, and a binding on the lower part of the slash. Figure 5A is the flap, which must be cut double to be finished off.

Figure 5B shows the binding for the lower part of the slash joined to one half the inside pocket.

Figure 5C shows the other half of the inside pocket which is joined to the seam of the flap and to the other half of the pocket.

Figure 6

This is a welt pocket, or a slash finished off with a band on the lower part of the

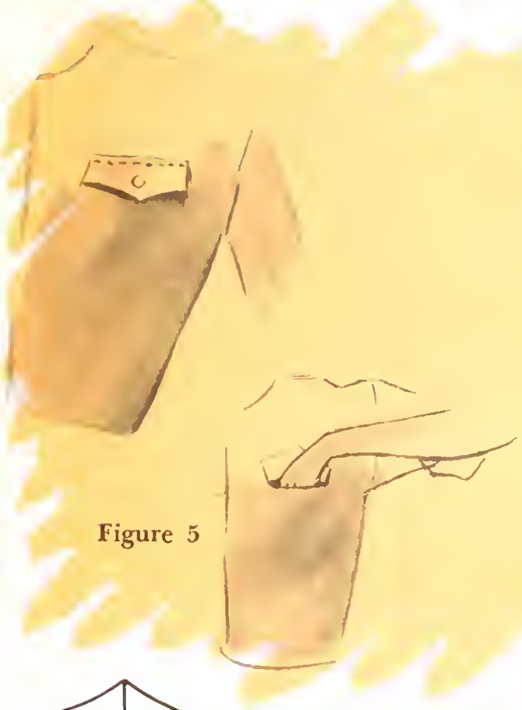


Figure 5

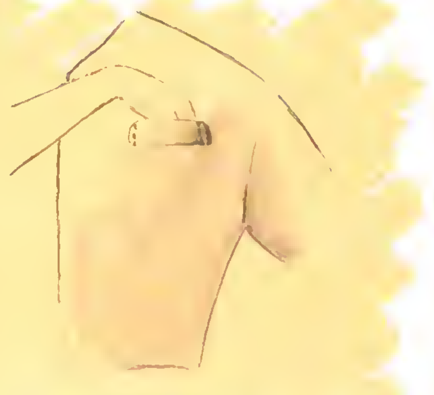


Figure 6

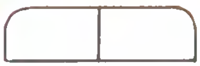


Figure 6A

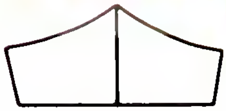


Figure 5A

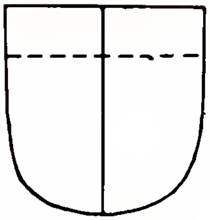


Figure 5B

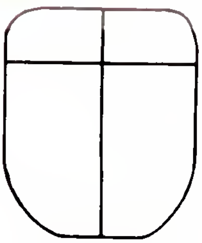


Figure 6B

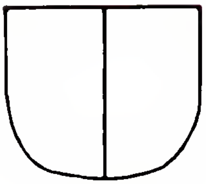


Figure 6D

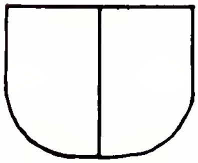


Figure 5C

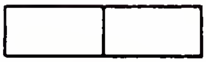


Figure 6C

slash, and a binding on the upper part of the slash.

Figure 6A is the welt, or band. It can be cut double to be finished off, or the facing for the welt can be joined to one half the pocket as shown in Figure 6B.

Figure 6C is the strip for the binding for the upper part of the slash.

Figure 6D is the other half of the inside pocket.

III. POCKETS WHICH ARE PART OF THE GARMENT

A pocket may be hidden in any seam line of the garment. There may be a flap or a welt of some kind identifying it on the outside, or not.

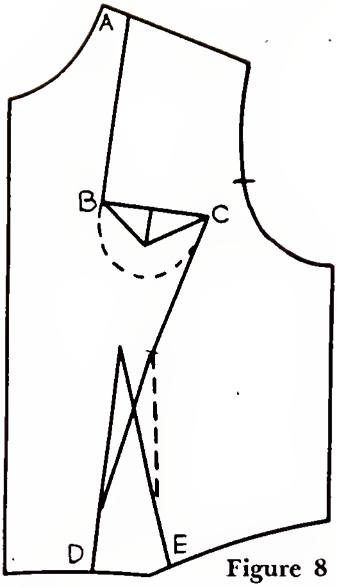


Figure 8

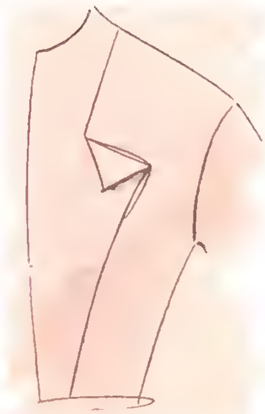


Figure 7

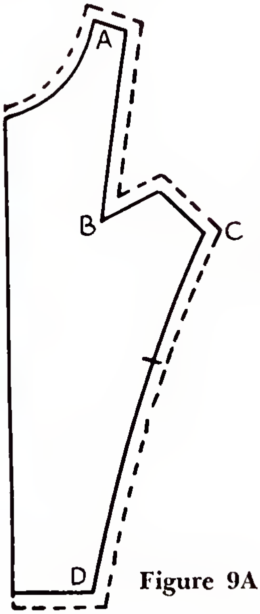


Figure 9A

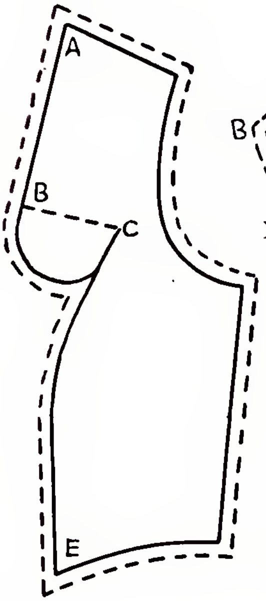


Figure 9B

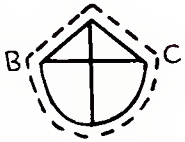


Figure 9C

Figure 7

This shows a pocket set into a style line on a front bodice.

Figure 8

The style line has been drawn on the front bodice pattern and the flap. The pocket which is inside, is indicated by the dotted lines.

Figure 9

The various parts of the pattern to make the pocket illustrated in Figure 7. Figure 9A shows the center front section with the flap opened flat. Figure 9B shows the side front section with one half the inside pocket attached to it. Figure 9C shows the facing for the flap and the other half of the inside pocket joined together.

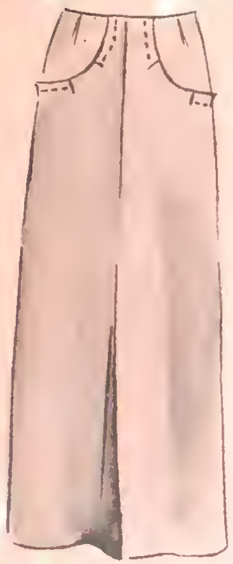


Figure 10

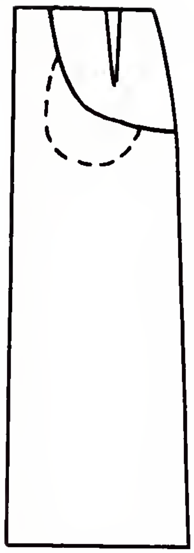


Figure 11

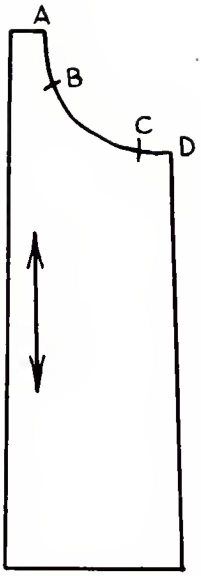


Figure 12A

Figure 10

This pocket is set into a style line on the front skirt.

Figure 11

The style line is drawn on the front skirt. The pocket which is inside is indicated by the dotted lines.

Figure 12

The various parts of the pattern to make the pocket illustrated in Figure 10.

Figure 12A shows the center front section of the skirt with notches to indicate where the pocket opening is.

Figure 12B shows the yoke section of the skirt with one half the pocket joined to it.

Figure 12C shows the other half of the pocket. This pocket serves as a facing for the opening, B-C, as well as being one half the pocket.

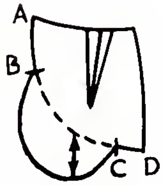


Figure 12B

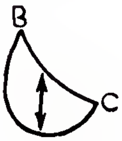


Figure 12C

XVIII

THE DIVIDED SKIRT FOUNDATION PATTERN

A divided skirt, or culotte, is a garment halfway between a skirt and slacks. It is a trouser which looks like a skirt, and is based on a skirt foundation pattern. Any skirt treatment may be used in the culotte. It may be gored, flared, or pleated, etc., as described in the chapter on style skirts, Chapter Nine. Even the plain culotte usually has a center front and back pleat or flare to hide the split in the skirt so that there is no visible resemblance to a trouser until the wearer moves.

Figure 1
The divided skirt in action.

Figure 2
This shows the culotte draft worked out on the skirt patterns illustrated in Chapter Four, Figures 12A and 12B.

1. Place the front and back skirt patterns on a sheet of paper so that the hip notches and the side seam lines meet.
2. Trace the patterns, and mark all points as illustrated.
3. From point A on the center front line, A-B, measure off the CROTCH DEPTH measurement (see the proportionate measurement chart), and mark point 1.
4. From point H on the center back line, H-G, measure off the same distance as line B-1 of the front, and mark point 2.

Draw a line from point 1 to point 2.

THE FRONT CROTCH

5. Extend line 2-1 through point 1 for ½ inch (for all sizes), and mark point 3.

Figure 1

6. Draw a new center front line from point A through point 3, equal to line A-B, and mark point 4.

Draw a line from point 4 to point B.

7. From point 3 on line A-4, square a line equal to $1/16$ of the *complete hip measurement,* and mark point 5.
8. From point 4 on line 3-4, square a line equal to line 3-5, and mark point 6.

Draw the inseam line from point 5 to point 6.

9. From point 3 on line 3-A, measure off the same distance as from point 3 to point 5, and mark point 7.
10. Draw a smoothly curved line for the front crotch line from point 7 to point 5.

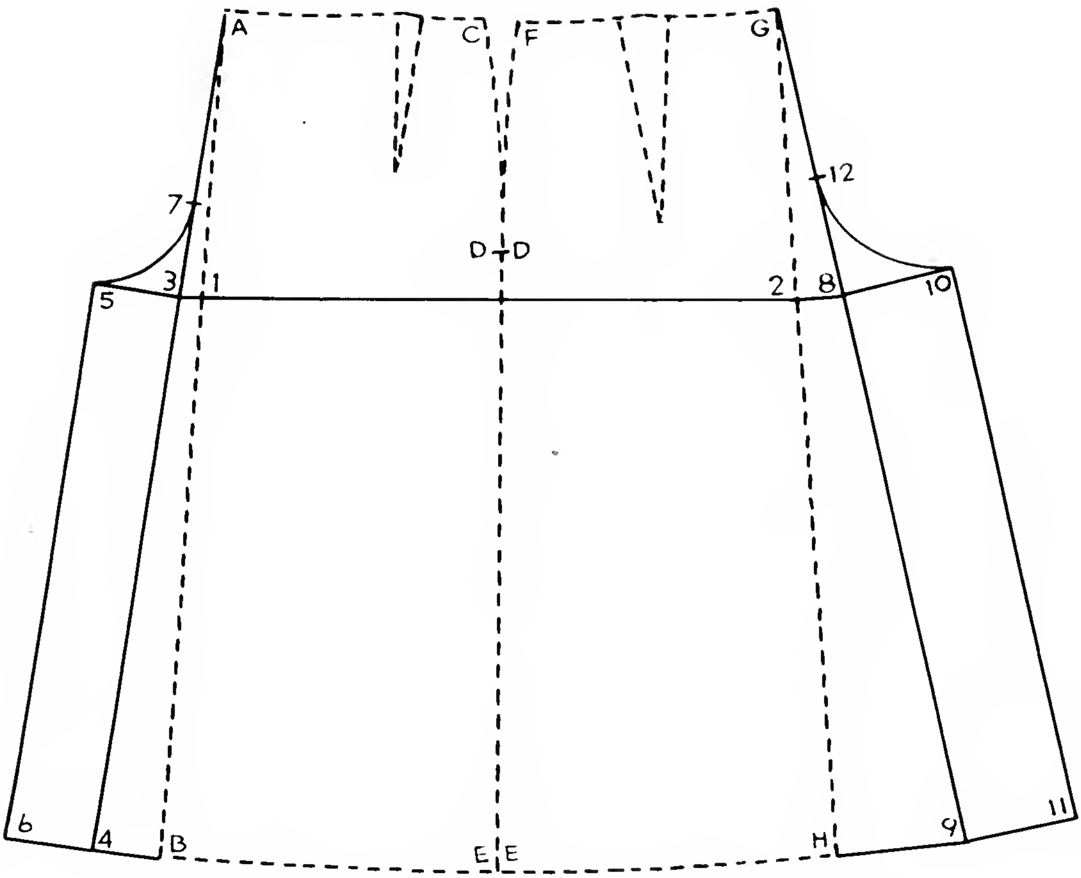


Figure 2

THE BACK CROTCH

11. From point 2 on line G-H, square a line for 1 inch (for all sizes), and mark point 8.

12. Draw the new center back line from point G through point 8, equal to line G-H, and mark point 9.

Draw a line from point 9 to point H.

13. From point 8 on line 8-9, square a line equal to 1/8 of the *complete hip measurement,* and mark point 10.

14. From point 9 on line 8-9, square a line equal to line 8-10, and mark point 11.

Draw a line from point 10 to point 11.

Note: Lines 5-6 and 10-11 must equal each other.

15. From point 8 on line 8-G, measure off the same distance as from point 8 to point 10, and mark point 12.

16. Draw a smoothly curved line for the back crotch line from point 12 to point 10.

HOW TO CUT OUT THE PATTERNS

Figure 3

17. Cut out the front pattern on lines E-D-C-A-7-5-6-E.

Notch points D and 4.

Figure 4

18. Cut out the back pattern on lines E-D-F-G-12-10-11-9-E.

Notch points D and 9.

The center front and center back lines, A-4 and E-9, are the usual straight grain lines. Figures 3 and 4 show the completed front and back divided skirt patterns with possible alternate grain lines, any of which is good. Keep the front and back skirt grain lines the same.

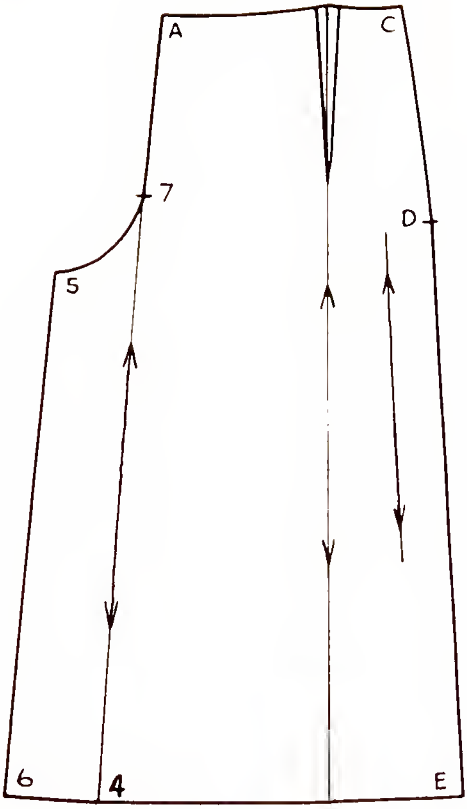


Figure 3

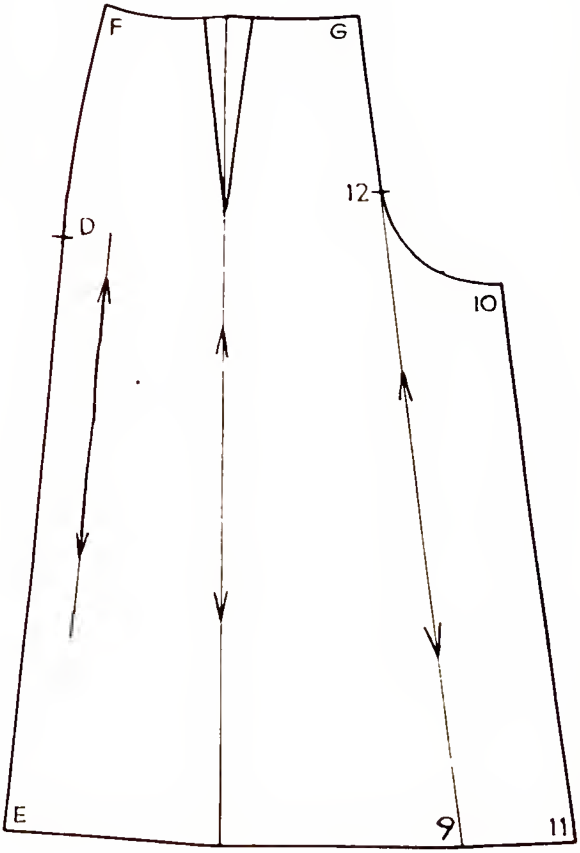


Figure 4

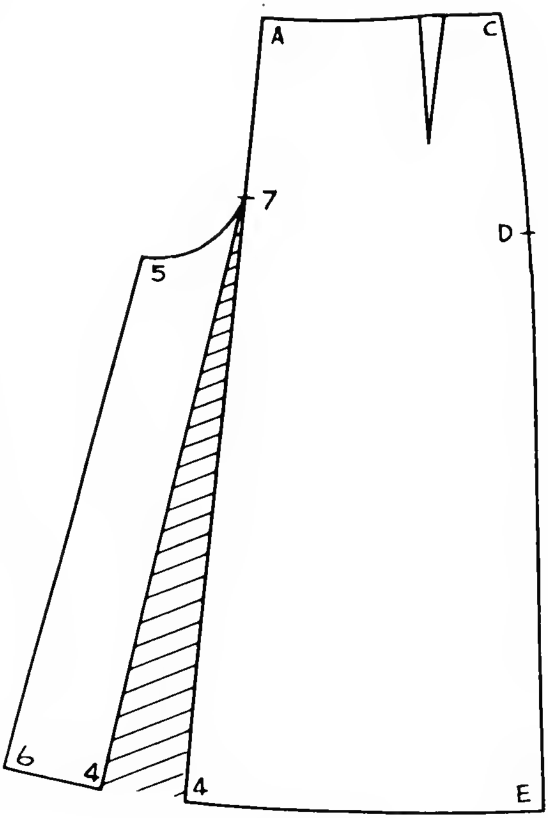


Figure 5A

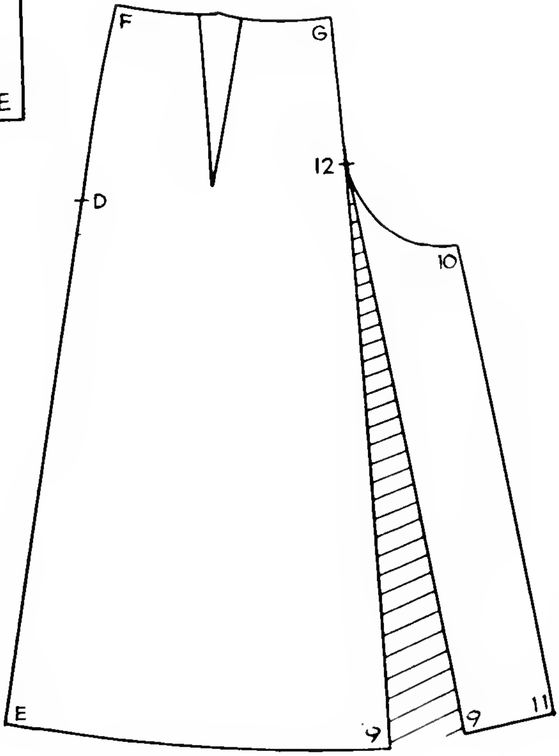


Figure 5B

Figure 5

If the division of the skirt still seems too visible, the patterns may be slashed and spread as shown in Figures 5A and 5B to give more flare where the split shows.

Figure 6

Or, a center inverted pleat may be made, as in Figures 6A and 6B.

Figures 7 and 8 show how the completed skirts would look.

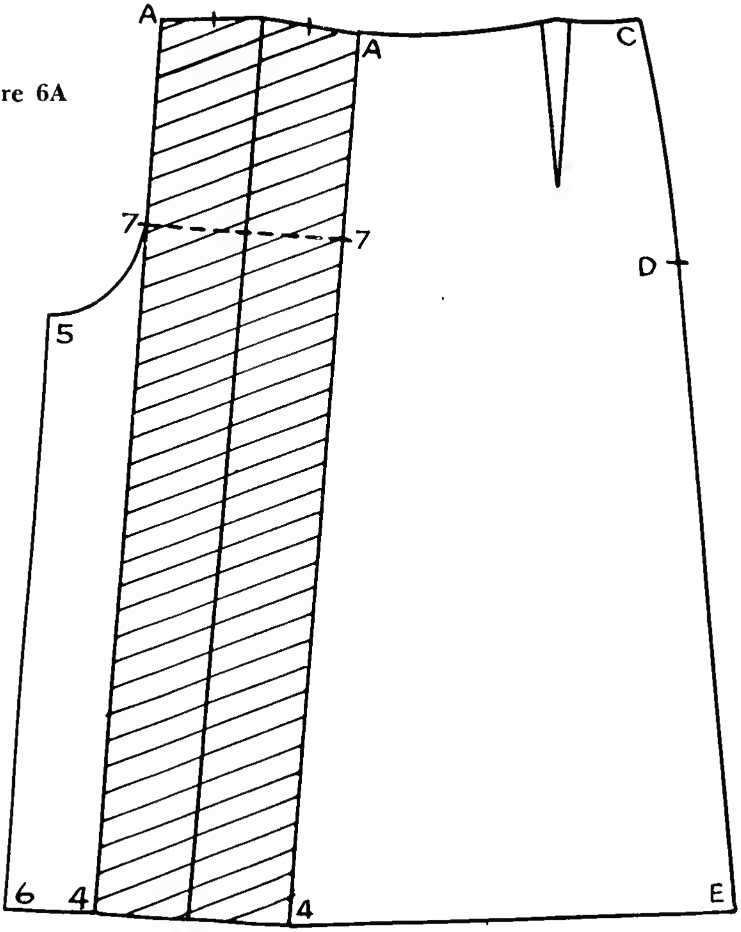
FITTING THE CULOTTE FOUNDATION PATTERN

These patterns are, of course, without seam allowances. Cut the patterns in fabric, allowing seams all around. A whole skirt will have to be cut for a fitting for good results. It will have to be checked on a human figure, or on a special figure made for slacks, underpants, etc., which has legs.

There should be no tightness at the crotch at all. The inseam should fall straight along the leg. The body of the skirt should fit and hang exactly the way any skirt should. The garment should look exactly like a skirt except when the wearer walks.

Make the fitting as perfect as possible, and correct the paper patterns accordingly.

Figure 6A



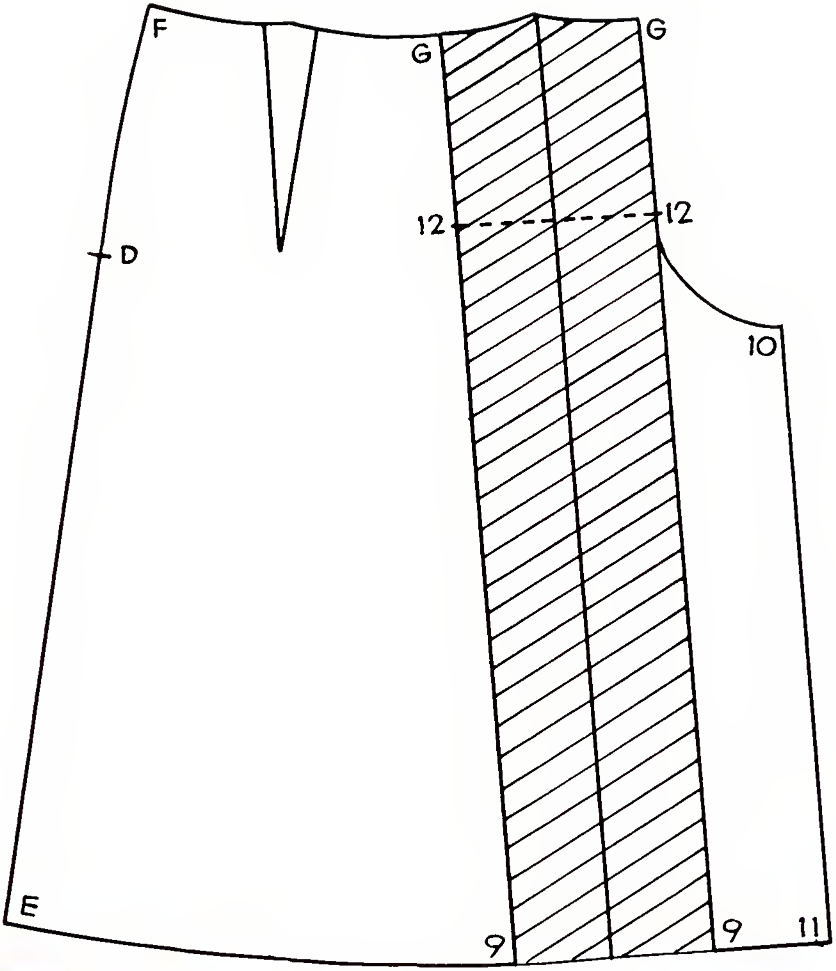


Figure 6B

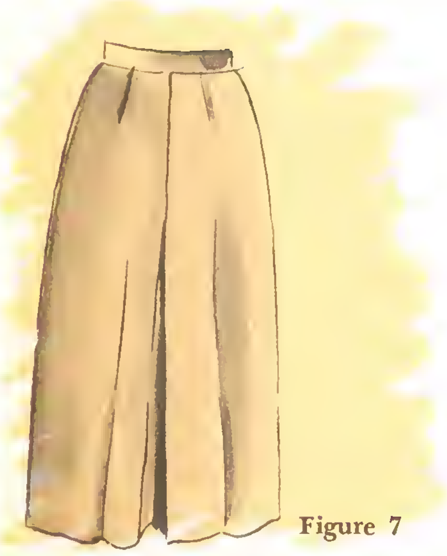


Figure 7

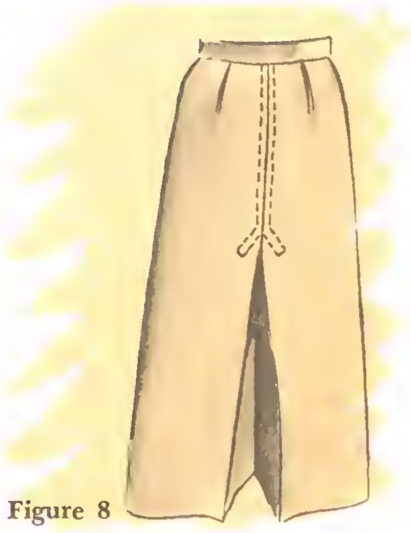


Figure 8

XIX

CAPES

There are two basic types of capes. The dolman cape is fitted over the shoulders and arms, and generally gives a straight, coat-like appearance. The circular cape is as its name implies, like a circle. It falls in folds over the shoulders and anywhere else flares have been added.

The important distinction is that the dolman cape has a smoothly fitted shoulder and that the circular cape does not. Either cape may be made with many style effects. Additional flares, pleats, yokes, gathers, etc., may be made following the instructions in Chapters Six and Eight.

HOW TO TAKE MEASUREMENTS FOR DRAFTING THE CAPE FOUNDATION PATTERNS

It is necessary to take three length measurements to secure an even hanging cape. The same principles are followed whether the measurements are taken from a human figure, or a dressmaker's dummy. However, the living model must be cautioned to stand squarely upon both feet, motionless, while being measured.

The dress form should be raised to the proper shoulder height of the average model-sized person.

Figure 1

1. Center Front Length:

Measure the center front length of the cape from point A at the base of the throat, down the center front to the floor.

2. Side Length:

Measure the side length of the cape from point B at the side of the neck and shoulder, over the shoulder and down to the floor.

3. Center Back Length:

Measure the center back length of the cape from point C at the base of the neck, down the center back to the floor.

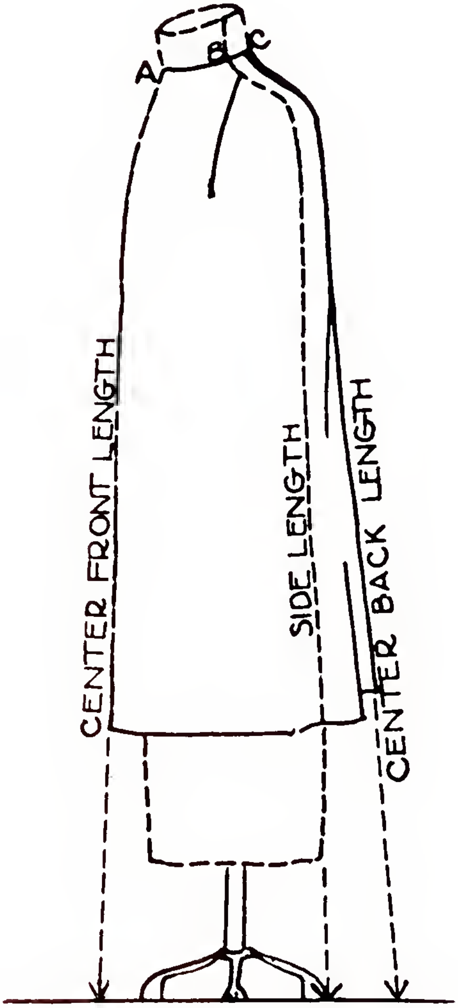


Figure 1

Note: The finished length measurements are obtained by subtracting, equally, from each measurement, the desired distance from the floor for the hemline of the cape.

I. THE DOLMAN CAPE

Figure 2

The appearance of the dolman cape on the figure.

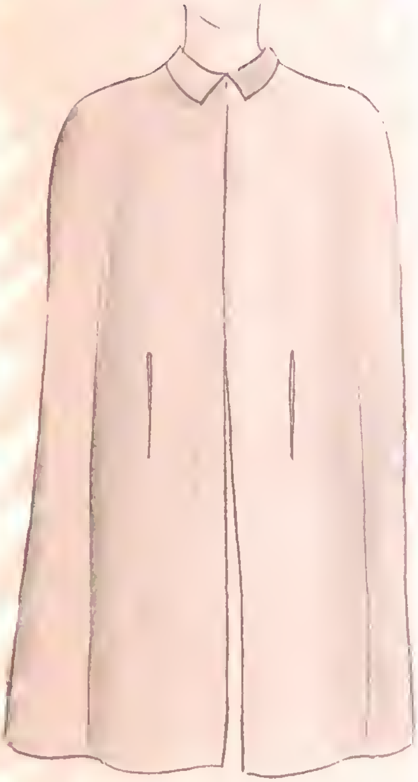


Figure 2

Figure 3

This pattern is constructed from the front french lining pattern, Chapter Five, Figure 4.

1. Trace the two sections of the front french lining pattern on a sheet of paper so that the bust notches and the hip lines meet, as illustrated.

2. Mark all points as illustrated.

3. Extend the center front line, A-N, through point N for the complete CENTER LENGTH measurement, and mark point 1.

4. Square a line from the center front line, A-N, through point G for 2½ inches (for all sizes), and mark point 2.

(This measurement is the same for all sizes except Juniors, when it is 2 inches.)

5. Extend the hip line, N-O, through point O for 3 inches, and mark point 3.

(This measurement is the same for all sizes except Juniors, when it is 2½ inches.)

6. Draw the side seam line through points 2 and 3.

7. Extend the shoulder line, U-H, through point H.

8. Draw a smoothly curved line from point H to point 2, as illustrated.

9. Square a line from point 1, for the hemline, any length.

10. Mark the intersection of the hemline and the side seam, point 4.

The pattern is now completed except for the shaping of the hemline. This will be done after the construction of the back pattern.

11. Cut out the front dolman pattern on lines 1-N-B-A-I-U-D-U-H-2-3-4-1. Notch point 3.

How to Make the Back Dolman Cape Foundation Pattern

This pattern is constructed from the back french lining pattern, Chapter Five, Figure 11.

Figure 4

12. Trace the back french lining pattern on a sheet of paper, as illustrated.

13. Mark all points, as illustrated.

14. Draw a line from point A through point N for the new straight center back line for the complete CENTER BACK length measurement, and mark point 1.

15. Square a line from the center back line, A-N, through point G for 2½ inches (for all sizes), and mark point 2.

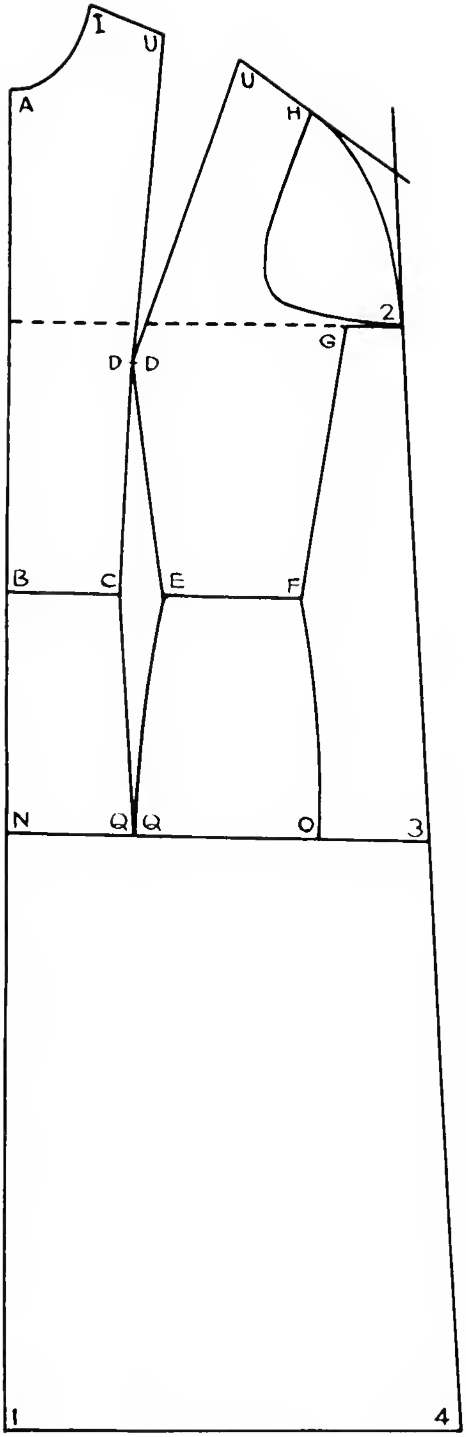


Figure 3

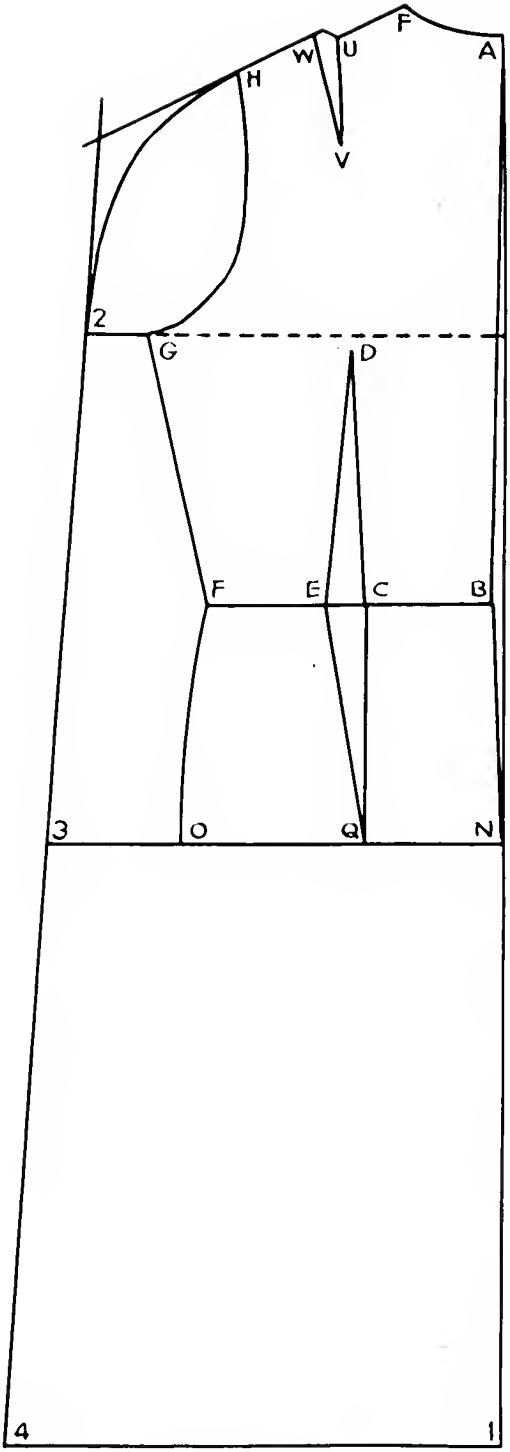


Figure 4

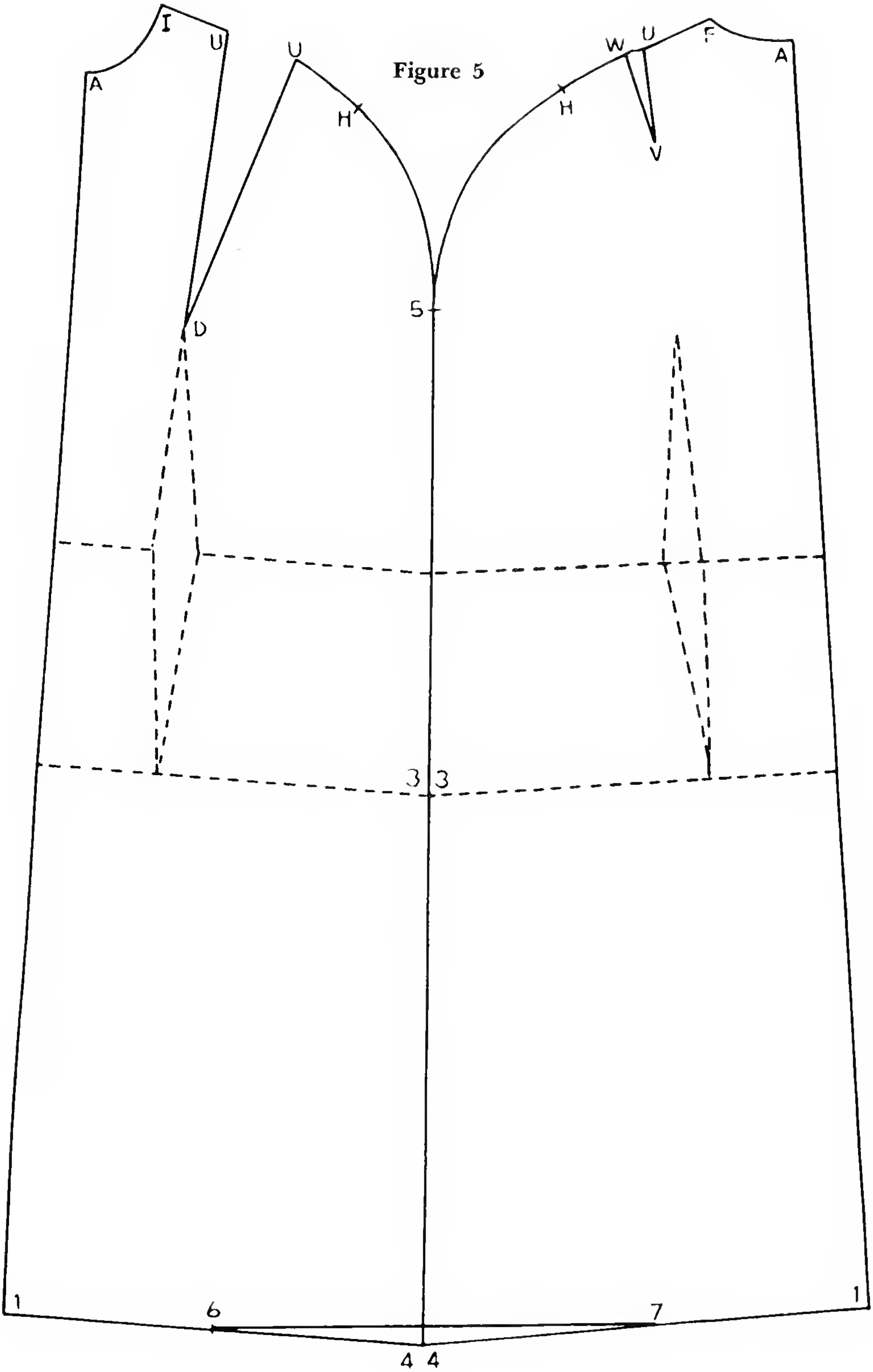


Figure 5

16. Extend the hip line, N-O, through point O for 3 inches, and mark point 3.

17. Draw the side seam line through points 2 and 3.

18. Extend the shoulder line, W-H, through point H.

19. Draw a smoothly curved line from point H to point 2, as illustrated.

20. Square a line from point 1 for the hemline, any length.

21. Mark the intersection of the hemline and the side seam, point 4.

22. Cut out the back dolman pattern on lines 1-N-A-F-U-V-W-H-2-3-4-1. Notch point 3.

How to Shape the Hemline of the Front and Back Patterns

Figure 5

23. Place the front and back dolman patterns together so that the notches at point 3 meet, as illustrated.

Mark point 5 where the shoulder curves begin.

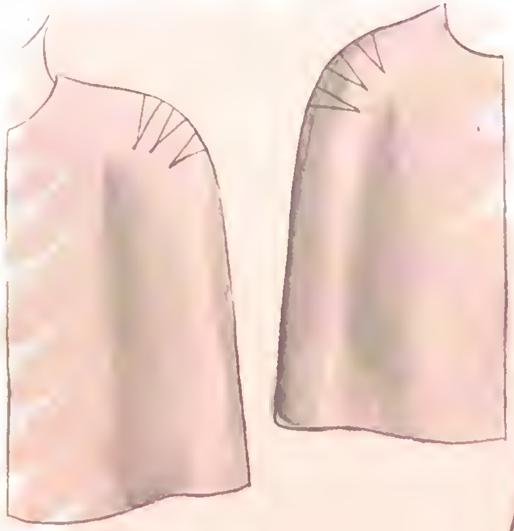


Figure 6

24. Draw a line from the center of the front hemline to the center of the back hemline (line 6-7).

25. Separate the patterns and cut on the new hemline, rounding off any corners.

Note: The patterns are now completed. These patterns are without seams. Seams must be added around the entire patterns if they are to be used for a fitting.

A fitting should be made in cloth. If line H-5 of the back shoulder is longer than line H-5 of the front shoulder, ease in the fullness, and later press and shrink it out. Sometimes to get the fitting to hang straight from the shoulder instead of sagging at the side seams, both shoulder lines together have to be eased in with a gathering stitch, and the fullness shrunk out. Small darts may be stitched along the shoulder curve for the same result.

Figure 6

This shows the effect on the shoulders.

II. THE CIRCULAR CAPE FOUNDATION PATTERN

Figure 7

The appearance of the circular cape on the figure.

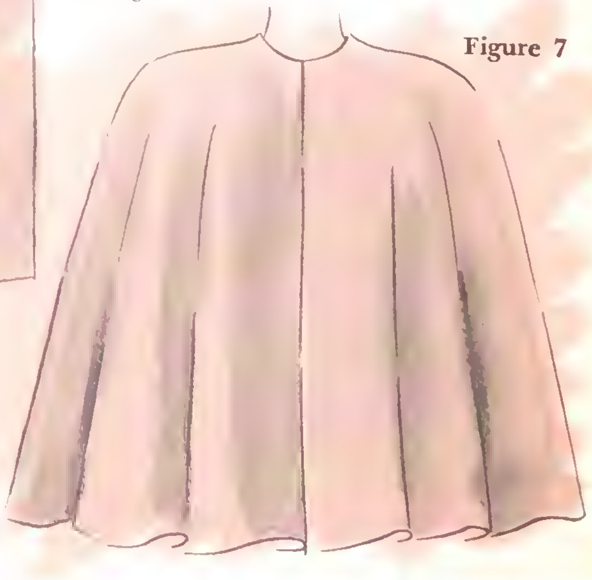


Figure 7

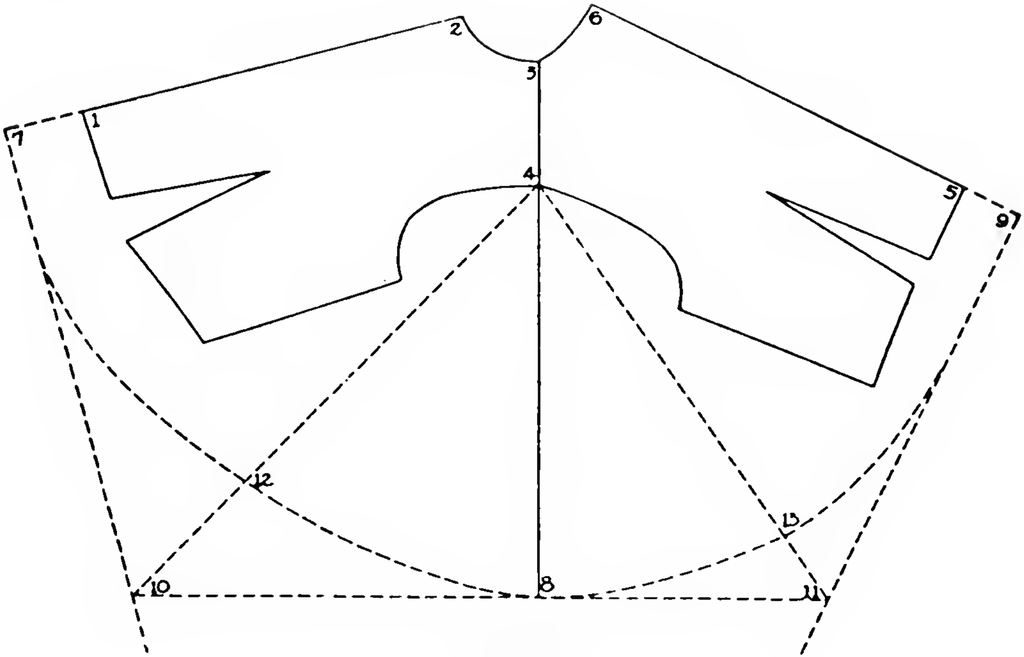


Figure 8

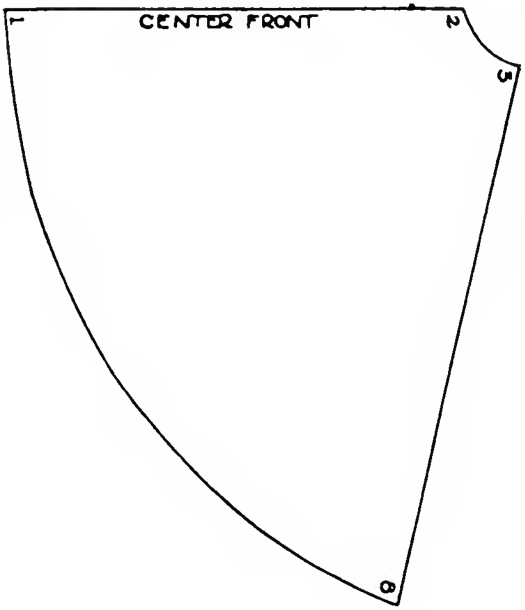


Figure 9

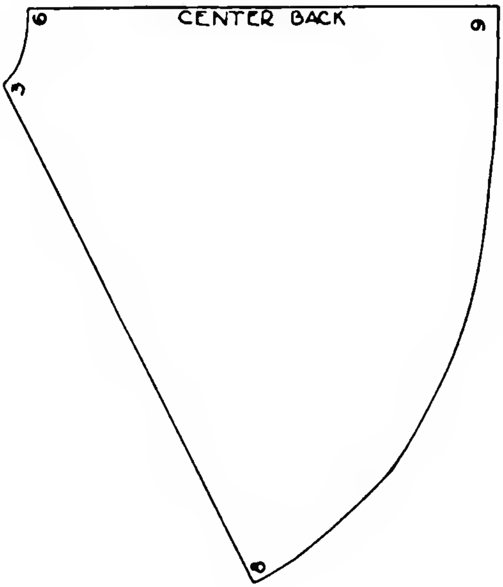


Figure 10

Figure 8

1. Place the front and back bodice patterns (Chapter Three, Figures 13A and 13B) on a sheet of paper so that the shoulder lines meet.

2. Trace the patterns and mark points 1 through 6, as illustrated.

3. Extend the center front line, 2-1, through point 1 for the CENTER FRONT LENGTH measurement, and mark point 7.

4. Extend the shoulder, line 3-4, through point 4 for the SIDE LENGTH measurement, and mark point 8.

5. Extend the center back line, 6-5, through point 5 for the CENTER BACK LENGTH measurement, and mark point 9.

6. Square lines from points 7, 8, and 9. Mark the intersections of the lines, points 10 and 11.

7. Draw a line from point 4 to point 10. Draw a line from point 4 to point 11.

8. From point 4 on line 4-10, measure off the side length measurement (line 4-8), and mark point 12.

9. From point 4 on line 4-11, measure off the side length measurement (line 4-8), and mark point 13.

10. Draw a smoothly curved line for the bottom of the cape from point 7 to point 12 to point 8 to point 13 to point 9.

11. Cut out the front pattern on lines 7-2-3-8-12-7.

12. Cut out the back pattern on lines 9-6-3-8-13-9.

Note: The pattern may be cut in one piece on lines 7-2-3-6-9-13-8-12-7. The straight grain line is drawn parallel to the center front. In this one-piece pattern, there will be a seam down the center back of the garment which will be on a bias grain.

Figure 9

This shows the completed front circular cape pattern.

Figure 10

This shows the completed back circular cape pattern.

All these patterns are without seams. Seams must be allowed throughout the entire pattern in the event that it is to be used for a fitting.

XX

TROUSERS, SLACKS OR SHORTS

The foundation patterns to be made in this chapter are for fitted trousers, with a high crotch and a straight, narrow leg. The draft may, of course, be varied for pajamas by lengthening the crotch measurement a bit, or for lounging pajamas by widening the legs, etc. The trousers may have a yoke, they may be shirred and twisted around the waistline, but the essential pattern remains.

Figure 1

The finished tailored slacks made according to the instructions in this chapter.

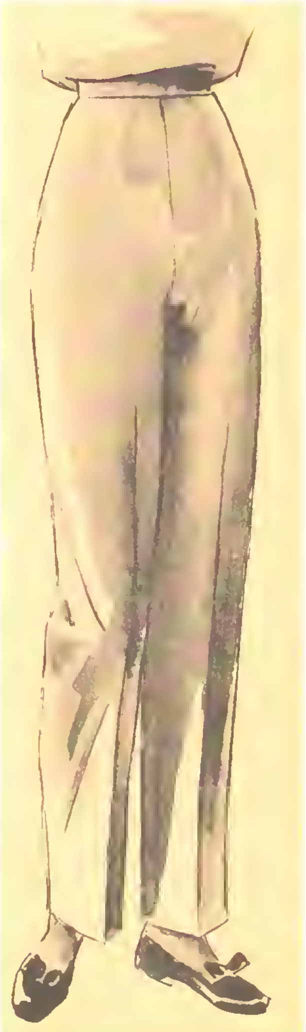


Figure 1

HOW TO TAKE MEASUREMENTS FOR TROUSERS

These measurements must be taken with a good deal of care, because on them depends the fit of the finished garment. The crotch depth measurement is particularly important.

The same principles are followed whether the measurements are taken from a human figure or a dressmaker's dummy. However, the living model must be cautioned to stand squarely upon both feet, motionless, while being measured.

Figure 2

1. Center Front Length:

Measure the center front length of the trouser from point A at the waistline, down the center front of the leg, to the instep.

2. Knee Length:

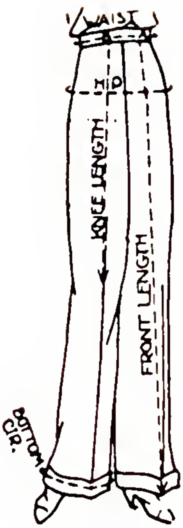


Figure 2

Measure the knee length of the trouser from point B at the waistline, down the center front of the leg, to the knee.

3. Waist Circumference:

Measure the circumference of the waist, allowing no ease.

4. Hip Circumference:

Measure the circumference of the hip (7 inches below the waistline), allowing slight ease. (Further ease will be allowed in the draft.)

5. Bottom Circumference:

Measure any desired width for the bottom of the trouser. (For size 16, the average bottom width of the tailored trouser is 22 to 24 inches.)

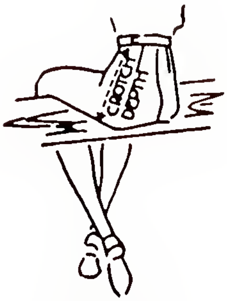


Figure 3

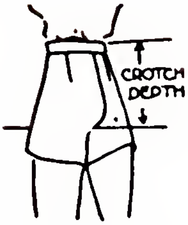


Figure 4

Figure 3

6. Crotch Depth:

Measure the crotch depth of the trouser while the model is seated, from point C at the waistline, over the hip, to the chair seat. (Or use the crotch depth measurement on the proportionate measurement chart in the appendix for the appropriate size.)

Figure 4

This shows the actual crotch depth measurement.

Note: From this measurement must be subtracted the width of the belt which will be added to the slacks unless the measurement is used from the chart since that measurement does not include the belt width.

7. Side Length:

The side length of the trouser is 1 inch longer than the center front length, for all sizes.

8. Center Back Length:

The center back length of the trouser is 1½ inches longer than the center front length, for all sizes.

THE FRONT TROUSER PATTERN

Figure 5

Draw a line equal to the FRONT LENGTH measurement, and mark points A and B, as illustrated.

10. From point B on line B-A, square a line equal to ¼ of the complete HIP CIRCUMFERENCE measurement, and mark point C.

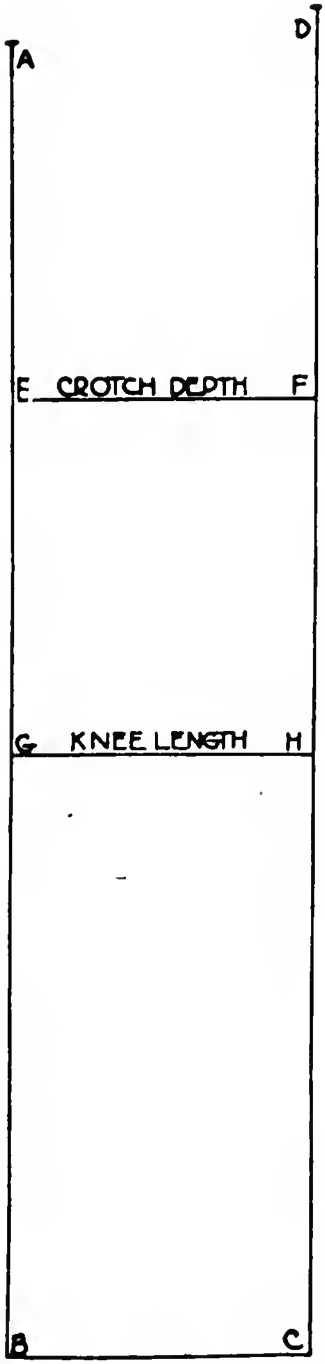


Figure 5

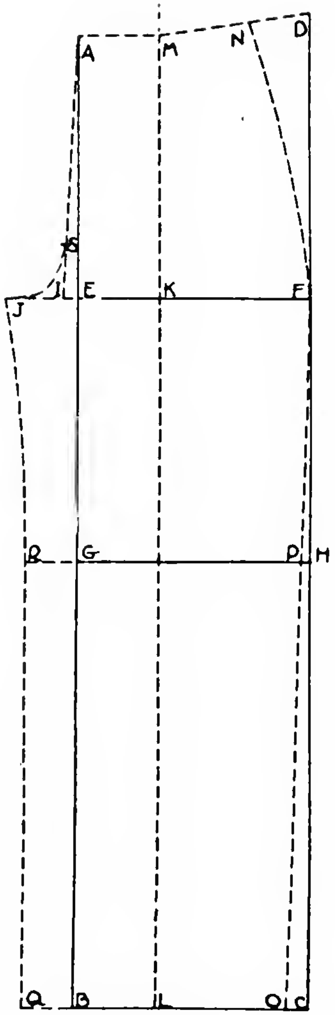


Figure 6

11. From point C, draw a line parallel to line B-A, equal to the SIDE LENGTH measurement, and mark point D.

12. From point A on line A-B, measure off the CROTCH DEPTH measurement, and mark point E.

From point E, square a line to the side line, D-C, and mark point F.

13. From point A on line A-B, measure off the KNEE LENGTH measurement, and mark point G.

From point G, draw a line parallel to line E-F, and mark point H.

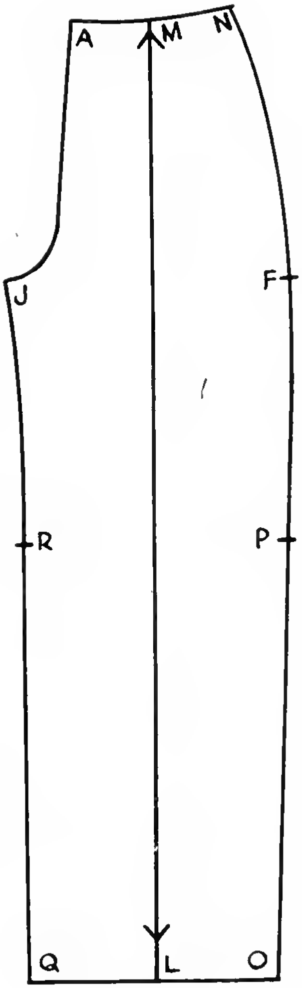


Figure 7

Figure 6

14. Extend line F-E through point E.

From point E on the extended line, measure off ½ inch (for all sizes), and mark point I. Draw a line from point A to point I.

15. From point I on the extended line, measure off ¼ the distance from point E to point F, and mark point J.

16. Find the center between point F and point J, and mark point K.

17. From point B on line B-C, measure off the same distance as from point E to point K, and mark point L.

18. From point L through point K, draw a line equal to the front length measurement (A-B), and mark point M.

Draw lines from point A to point M to point D.

19. From point A on lines A-M-D, measure off ¼ of the complete WAIST CIRCUMFERENCE, and mark point N.

Draw a smoothly curved line from point N to point F.

20. From point L on line L-C, measure off ¼ of the BOTTOM CIRCUMFERENCE measurement, *minus* ¼ inch, and mark point O.

21. Draw a line from point F to point O.

Mark point P at the intersection of line F-O and line H-G.

22. Extend line L-B through point B.

From point L on the extended line, measure off the same distance as from point L to point O, and mark point Q.

23. Extend line H-G through point G.

From point G on the extended line, measure off the same distance as from point B to point Q, and mark point R.

Draw a line from point Q to point R.

24. Draw a smoothly curved line from point R to point J.

25. From point I on line I-A, measure off the same distance as from point E to point J, and mark point S.

Draw a smoothly curved crotch line from point S to point J.

26. Cut out the front trouser pattern on lines O-P-F-N-M-A-S-J-R-Q-L-O. Notch points F, P, and R.

Line M-L is the straight grain line.

Figure 7

This shows the finished front trouser pattern.

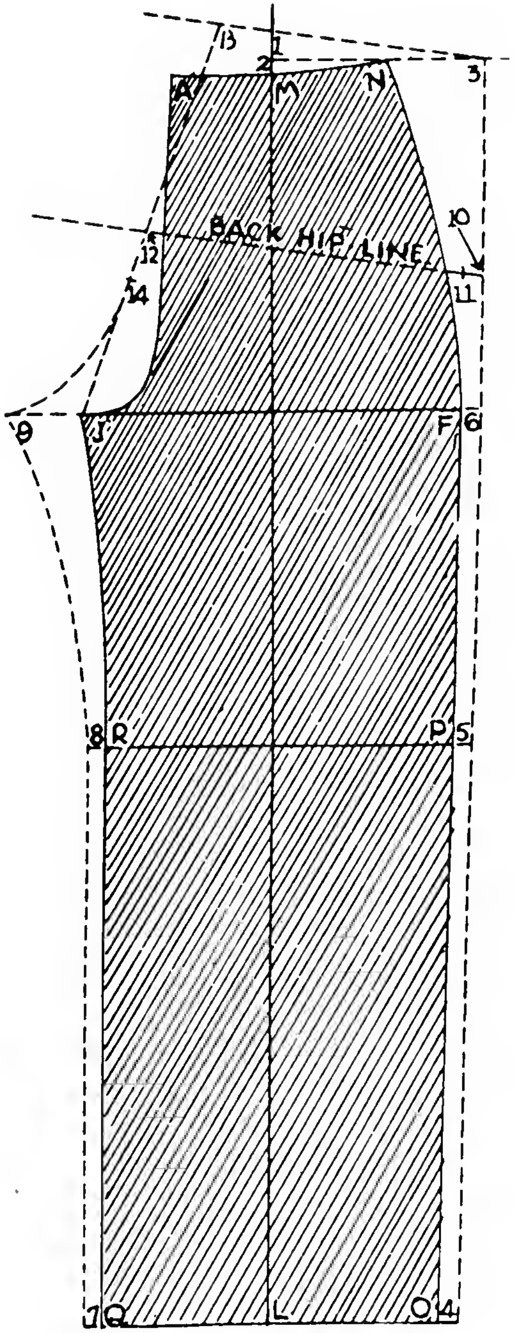


Figure 8

THE BACK TROUSER PATTERN

Figure 8

27. Trace the front trouser pattern on a sheet of paper, marking all points as illustrated. (See the shaded section.)

28. Draw the straight grain line from point M to point L.

29. Draw lines through points F and J, P and R, and O and Q.

30. From point L on line L-M, measure off the BACK LENGTH measurement, and mark point 1.

31. Place the tailor's square on the draft so that the short arm of the square rests on line M-1, and the long arm goes through point N. (See the dotted line 2-3.)

Mark the corner of the square point 2, and draw the line from point 2 through point N.

32. From point 2 on line 2-N, measure off ¼ of the complete WAIST CIRCUMFERENCE, and mark point 3. Draw a line from point 3 through point 1.

33. From point O on the extended line, measure off ½ inch (for all sizes), and mark point 4.

34. From point P on the extended line, measure off ½ inch (for all sizes), and mark point 5.

Draw a line from point 4 to point 5.

35. Draw a line from point 5 to point 3. Mark point 6.

36. From point Q on the extended line, measure off ½ inch (for all sizes), and mark point 7.

37. From point R on the extended line, measure off ½ inch (for all sizes), and mark point 8.

Draw a line from point 7 to point 8.

38. From point J on the extended line, measure off the same distance as from point I to point J on the front draft (see Figure 6) or 1/16 of the complete HIP CIRCUMFERENCE.

Mark point 9.

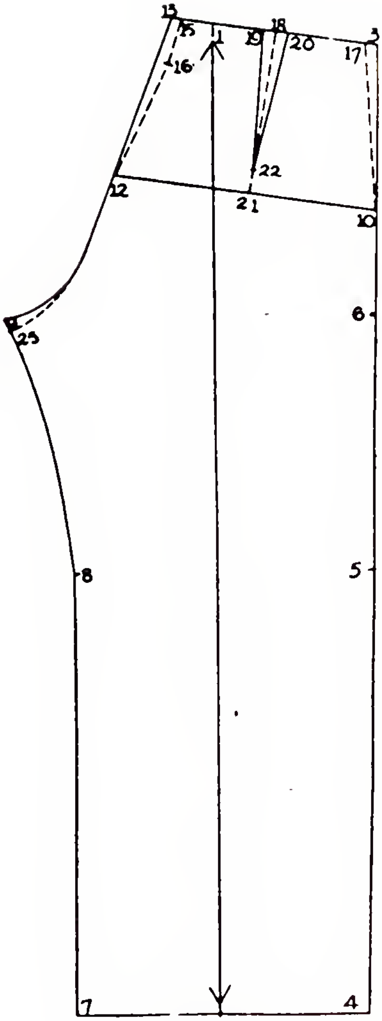


Figure 9

39. Draw a smoothly curved line from point 8 to point 9.

40. From point 3 on line 3-6, measure off 7 inches for the depth of the hip, and mark point 10.

41. From point 10, draw the back hip line parallel to the back waistline, 3-1, any length.

42. Find the center between point 10 and the front side seam, line N-F, and mark point 11.

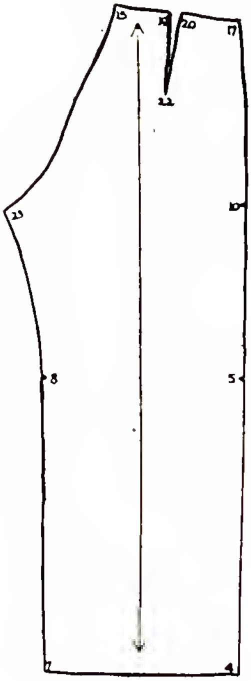


Figure 10

43. From point 11, on the back hip line, measure off ¼ of the complete hip measurement, *plus* 1 inch, and mark point 12.

44. Draw a line from point J through point 12 to the back waistline.

Mark the intersection of the two lines point 13.

45. From point J on line J-13, measure off twice the distance from point J to point 9, and mark point 14.

46. Draw a smoothly curved crotch line from point 14 to point 9.

Note: The back waistline must be reduced by means of darts to its proper size.

HOW TO MAKE THE BACK DARTS

Figure 9

47. Subtract ¼ of the complete WAIST CIRCUMFERENCE from the measurement of line 3-13. Note the difference.

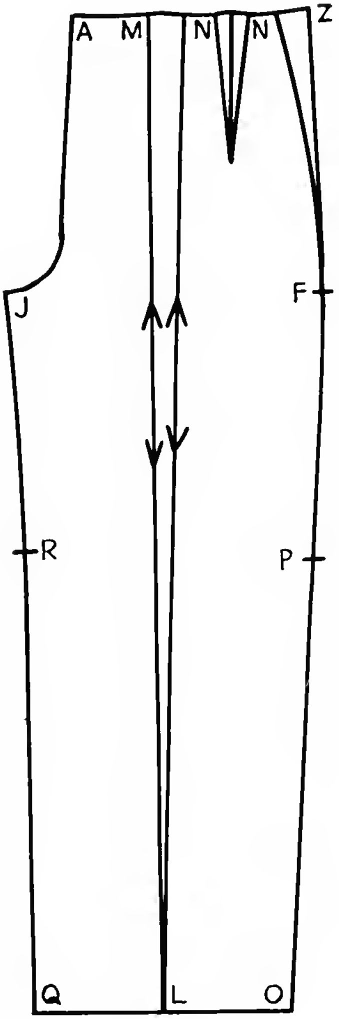


Figure 11

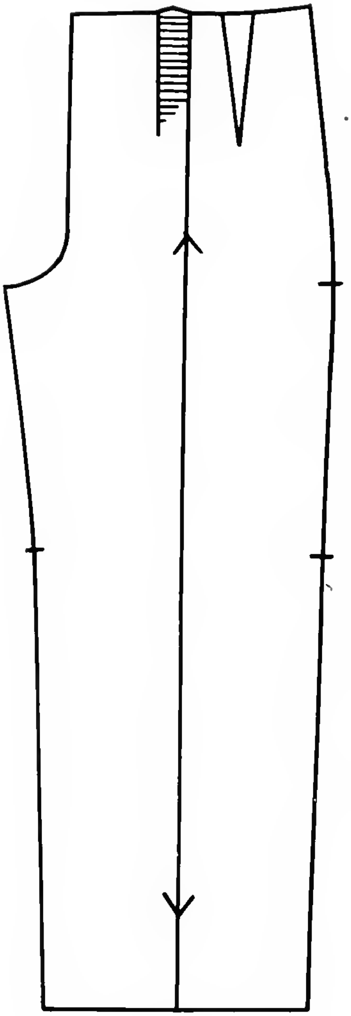


Figure 12

Cut a strip of paper equal to the difference, and fold it into four equal parts.

48. From point 13 on line 13-3, measure off ¼ of the difference, and mark point 15.

49. From point 15, draw a line 2 inches long (for all sizes) parallel to line 13-12, and mark point 16.

Draw a line from point 16 to point 12.

50. From point 3 on line 3-13, measure off ¼ of the difference, and mark point 17.

Draw a line from point 17 to point 10.

51. Find the center between point 17 and point 15, and mark point 18.

52. On each side of point 18, measure off ¼ of the difference, and mark point 19 and point 20.

53. Find the center of line 10-12, and mark point 21.

Draw a line from point 18 to point 21.

54. From point 18 on line 18-21, measure off 5 inches (for all sizes) and mark point 22.

Draw the back hip dart lines from point 19 to point 22, and from point 20 to point 22.

Note: Because of the shape of the inseam curve, line 7-8-9 of the back pattern is longer than line Q-R-J of the front pattern. The two lines must be made equal to each other.

55. From point 7 on the back inseam line, 7-8-9, measure off the same distance as from point Q to point R to point J of the front inseam line. Mark point 23.

56. Reshape the crotch line by drawing a smoothly shaped line into point 23. See the dotted line in the figure.

57. Reshape lines 23-12-16-15, making them one continuous curve.

58. Cut out the back trouser pattern on lines 4-5-6-10-17-20-22-19-15-16-12-23-8-7-4. Notch points 8, 5, and 10.

Line L-1 is the straight grain line.

Note: Shape the back waistline as described in Chapter Four, Figure 7.

Figure 10

This shows the completed back trouser pattern.

Note: These patterns are without seams. Seams must be allowed throughout the entire pattern if it is to be used for a fitting.

The front of the slacks may be varied even in the foundation pattern by the addition of a pleat at the waistline and a dart which is pressed but not stitched. The pleat and dart may be folded and pressed toward the center front or the side seam. The crease of the pleat should be a continuation of the crease in the front of the trouser leg. That crease line should be marked the straight grain line of the front trouser.

Figure 11

Cut and spread the front trouser pattern on line M-L, usually about 2 inches at the waistline.

A dart may be added by extending the waistline through point N (usually for 1 to 1½ inches) and drawing a new side seam line into point F.

A dart may then be drawn for the same amount, about 5 inches long.

Figure 12

This shows how the new front pattern would look with a pleat which is to be folded in toward the center front and a dart. These additions give a softer effect in the front of the slacks than the plain fitted pattern.

Cut the patterns in muslin or other fitting cloth, and pin or baste together carefully. Try on the figure, and make any adjustments necessary. Have the model sit down, checking the fit of the crotch. Make any corrections required in the foundation pattern.

Figure 1 shows the appearance of the fitted slacks on the figure. Figure 13 shows the appearance of slacks made with a front dart.

These patterns may also be used for making shorts by measuring up from the bottom of the leg to the height desired for the length of the shorts. Other than this, the same patterns are used.

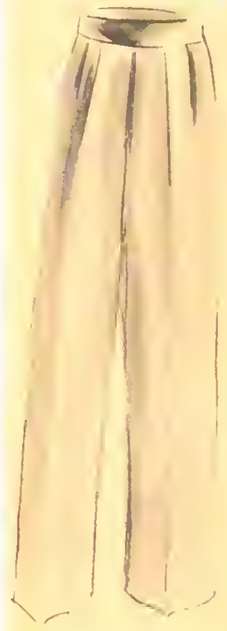


Figure 13

XXI

ONE-PIECE DRESS FOUNDATION PATTERN FOR CHILDREN'S SIZES

Any of the foundation patterns made in adult sizes in the previous chapters can be made with children's measurements—or junior's, or teen's. This special one-piece dress foundation pattern is included because it has no place with the rest of the foundation patterns, being typically children's wear. It is used to make the majority of children's patterns.

The illustrations in chapter twenty-three show the construction of various types of children's dresses based on this type foundation pattern.

The measurements taken from the child, or the children's dress form, are the same as those explained in the chapter on measurements with a few exceptions. Note the changes carefully. In the list of measurements on page 11, omit measurements 2, 3, and 4. There is just one bust measurement, the Full Width from Side to Side. This measurement is taken *directly under the armhole,* on the dress form, across the fullest part of the front (or the back) from side seam to side seam. The Full Side Length measurement is taken 3 inches around the armhole instead of 4 inches. The Center Side Length measurement is taken from directly beneath the armhole on the dress form. The Hip measurement is taken 4½ inches below the waistline instead of 7 or 8 inches.

THE BACK ONE-PIECE FOUNDATION PATTERN

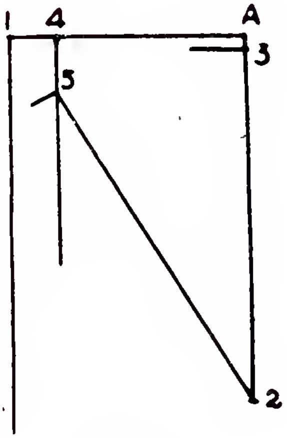


Figure 1

Figure 1

1. Draw a line equal to ½ the FULL WIDTH OF BACK measurement, and mark points A and 1, as illustrated.

2. From point 1 on line A-1, square a line any length.

3. From point A on line A-1, square a line equal to the FULL LENGTH measurement and mark point 2.

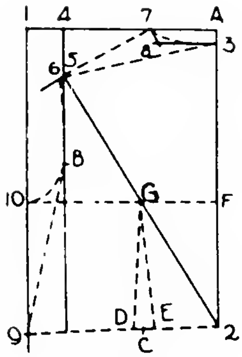


Figure 2

4. From point 2 on line 2-A, measure off the CENTER LENGTH measurement and mark point 3.

Square a short line from point 3.

5. From point A on line A-1, measure off ⅓ the ACROSS BACK measurement, and mark point 4.

Square a line from point 4, parallel to line A-2, for any length.

6. Draw a line equal to the SLOPE OF SHOULDER MEASUREMENT from point 2 to where it touches line extended from 4, and mark point 5.

From point 5 on line 5-2, square a short line.

Figure 2

7. Draw a line equal to ½ the ACROSS SHOULDERS measurement from point 3 to where it touches the line squared through point 5, and mark point 6.

8. Draw a line equal to the SHOULDER WIDTH measurement from point 6 to where it touches line A-4, and mark point 7.

9. Square a short line from point 7. Mark the intersection of the lines squared from point 7 and point 3, point 8.

10. Draw a smoothly curved neckline from point 7 into point 3.

11. From point 5 on line 4-5, measure down 3 inches, and mark point B. This line is part of the FULL SIDE LENGTH measurement, and is the same length for all sizes.

Draw a line equal to the remainder of the full side length measurement from point **B** to where it touches line squared from **point** 1, and mark point 9.

Line 5-B-9 should equal the complete full side length measurement.

12. Draw the waistline from point 9 to point 2.

13. Subtract ½ the WAIST measurement from the measurement of line 9-2. **Divide** the difference in half.

14. On line 9-2, find the center between point 2 and line extended from 4, and **mark** point C.

15. On each side of point C, measure **off** ¼ the difference, and mark points D and E.

16. From point 9 on line 9-1, measure **off** the CENTER SIDE LENGTH measurement, and mark point 10.

17. Draw a line from point 10 to the center back, parallel to line 1-A, and **mark** point F.

18. On line 10-F, find the center between point F and line extended from 4, and **mark** point G.

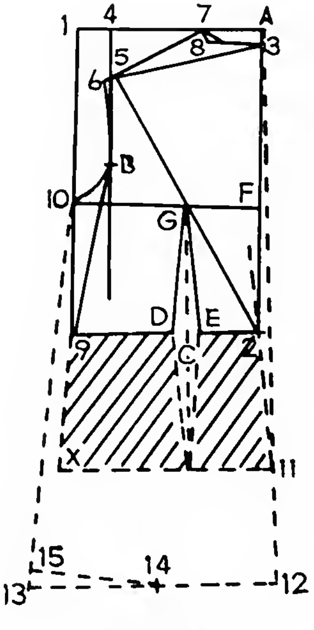


Figure 3

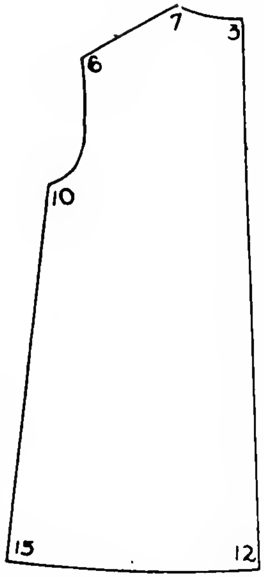


Figure 4

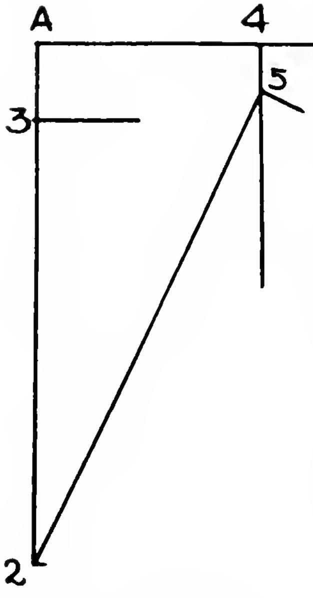


Figure 5

19. Draw the dart lines from point G to point E and from point G to point D.

20. Draw a smoothly shaped armhole from point 6 to point B to point 10.

Figure 3

21. Through point 2, draw a line parallel to the dart line, G-E, any length.

22. Continue the parallel line through point 2 for 4½ inches (for all sizes) and mark point 11.

The hip section shown in shadow illustrates the development of the foundation pattern to the hip line. Line 11-X equals ½ the back HIP measurement.

23. Draw a line from point 3 through point 11, for the new center back.

24. From point 3 on the new center back line, measure off the DRESS LENGTH measurement, and mark point 12.

25. From point 12, square a line for the hemline of the pattern.

26. From point 12, on the hemline, measure off ½ the HIP measurement, *plus* 1½ inches, and mark point 13.

Find the center of line 13-12, and mark point 14.

27. Draw a line from point 10 to point 13.

28. From point 14, draw a line at right angles to line 13-10, and mark point 15.

29. Cut out the back one-piece sloper on lines 12-3-7-6-B-10-15-14-12, rounding off the corner at point 14.

Figure 4

This shows the completed one-piece back sloper. Remember that no seams are allowed in the foundation pattern.

THE FRONT ONE-PIECE FOUNDATION PATTERN

Figure 5

The instructions for the front one-piece sloper are exactly the same as those for the back sloper, through Step 11. Steps 1 through 11 complete point 9 of Figure 6 of this front. The following instructions start from Figure 6.

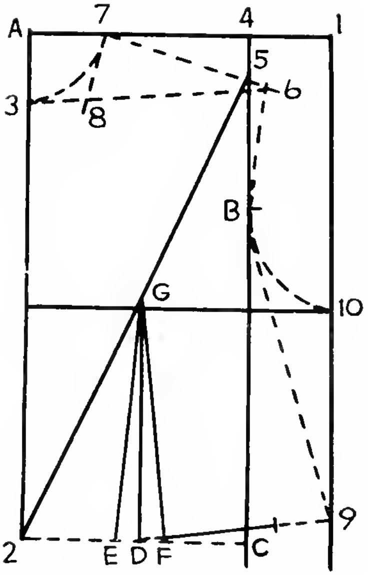


Figure 6

Figure 6

30. From point 9 on line 9-1, measure off the CENTER SIDE LENGTH measurement, and mark point 10. Square a short line from point 10.

31. Draw a smoothly shaped armhole from point 6 to point B to point 10.

32. From point 2 on line 2-A, square a line.

Mark the intersection of the line squared from point 2 and point 4, point C.

33. Find the center of line 2-C, and mark point D.

34. Subtract ½ of the front WAIST measurement from the measurement of lines 2-D-9. Divide the difference in half.

35. Measure off each half of the difference on each side of point D, marking points E and F.

Draw a line from point D to point 9.

36. Lines 2-E and F-9 should equal the waist measurement.

37. The center of the dart, line G-D, should be parallel to the center front line, 3-2. Point G is level with the armhole point 10.

38. Draw the completed dart from point E to point G to point F.

The dart has been illustrated to show where it would be placed if a fitted waistline is desired.

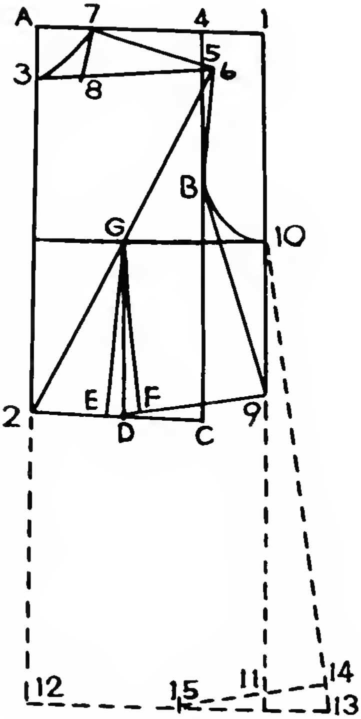


Figure 7

Figure 7

39. Extend line 10-9 through point 9, making it the same length as line 10-15 of the BACK sloper (Figure 3), and mark point 11.

40. Extend line 3-2 through point 2, for any length.

41. From point 2 on the extended line, measure off the same distance as from point 9 to point 11, and mark point 12.

42. Square a line from point 12 for the hemline of the sloper.

43. From point 12, on the hemline, measure off ½ the HIP measurement, *plus* 1½ inches, and mark point 13.

44. Draw a line from point 10 to point 13.

45. From point 10 on line 10-13, measure off the same distance as line 10-11, and mark point 14.

46. Find the center of line 12-13, and mark point 15.

47. Draw a line from point 15 to point 14.

48. Cut out the front one-piece sloper on lines 12-3-7-6-B-10-14-15-12, rounding off the corner at point 15.

Figure 8

This shows the completed front one-piece sloper, without seams.

Both the front and back foundation patterns should be cut in fitting cloth, seams allowed, and pinned or basted together. Make all adjustments necessary for a good fit on either a dress form or the child. See that the side seam hangs straight. If it swings toward the front because of the child's prominent abdomen, the front side seam may be raised higher than the back at the armhole, repinned and a new front armhole shaped. Make all the adjustments on the pattern as well.

A sleeve may be made for this fitting by following the regular instructions for sleeves, using the measurements on the chart.

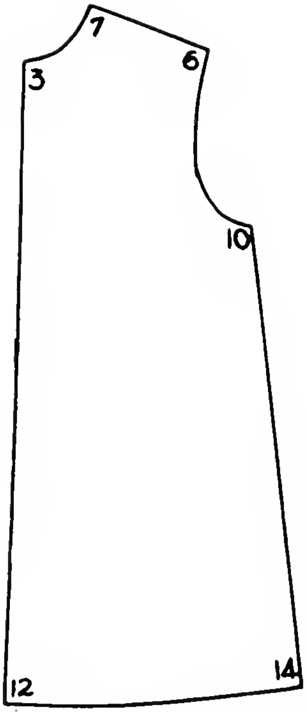


Figure 8

XXII

COATS

All coat patterns are generally made from the full length fitted, or princess, foundation pattern which was constructed in Chapter Five. Collars, sleeves, pockets, and other style details can be selected from any described in the chapters on those subjects. Coat sleeves are often two-piece sleeves, but a one-piece may also be used. The success of a coat depends upon the care with which it is fitted, tailored, and lined.

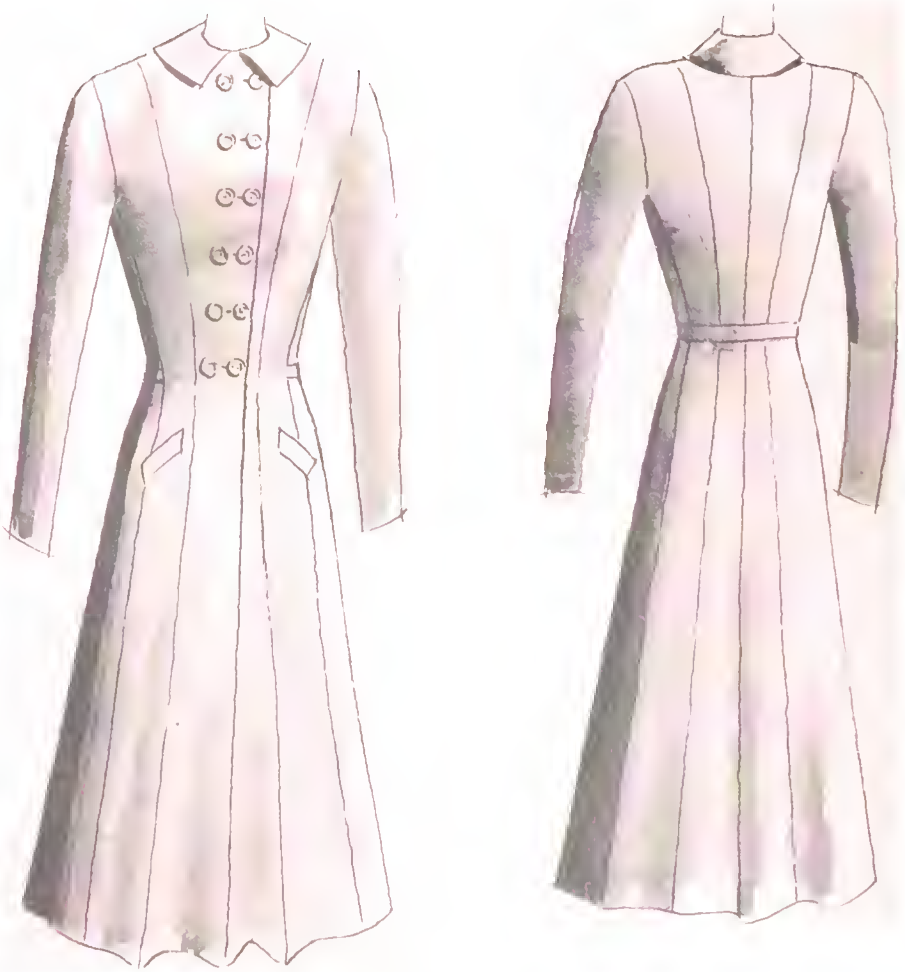


Figure 1

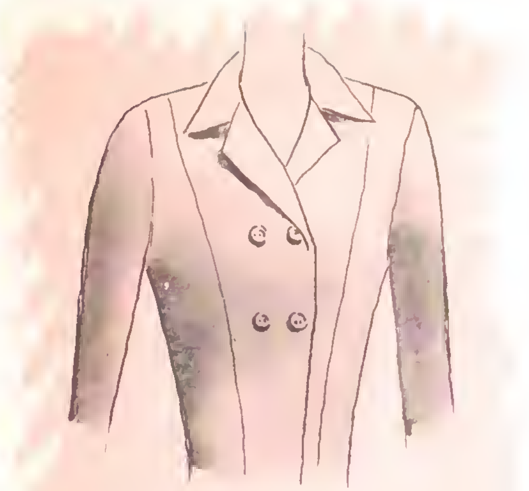


Figure 2

I. A FITTED PRINCESS COAT

Figure 1

This type of fitted coat is generally in style season after season. The amount of flare in the skirt may vary and the type of sleeve may be changed, but basically the fitted coat is always good. This coat has a moderate flare, a double row of buttons down the front, a convertible collar, and set-in two-piece sleeves.

Figure 2

This shows the detail of the convertible collar, which is basically the pattern described in Chapter Sixteen, Section X.

Figure 3

The basic princess foundation pattern on which has been drawn the style details of Figure 1. It must be remembered that a coat must be enough larger than a dress to permit lining and wearing over dresses. A fitted coat should fit well, but not be too snug for comfort.

The princess foundation pattern is shown by the dotted line. Note that the princess line has been shifted slightly, as shown by the solid line, to make an easier fit. The dart spaces are kept the same as in the foundation pattern.

The position of the buttons and button holes is marked.

Figure 4

The back princess foundation pattern, with the new princess lines drawn on it, and the darts moved over to the new line.

Figure 5

The front foundation pattern is separated into its two parts along the princess line so

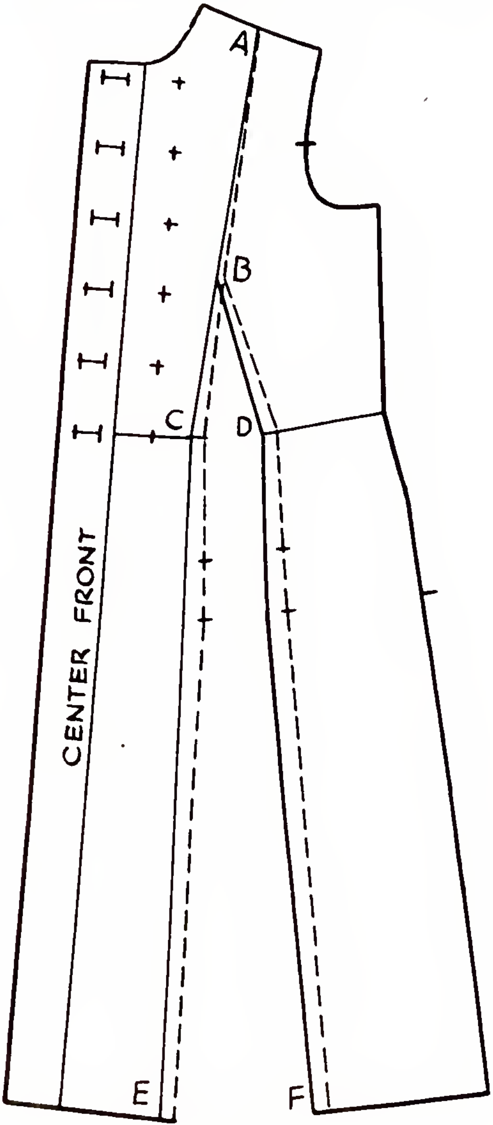


Figure 3

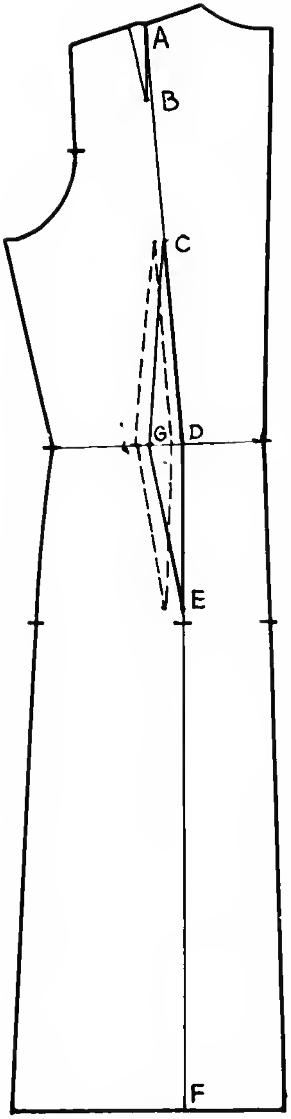


Figure 4

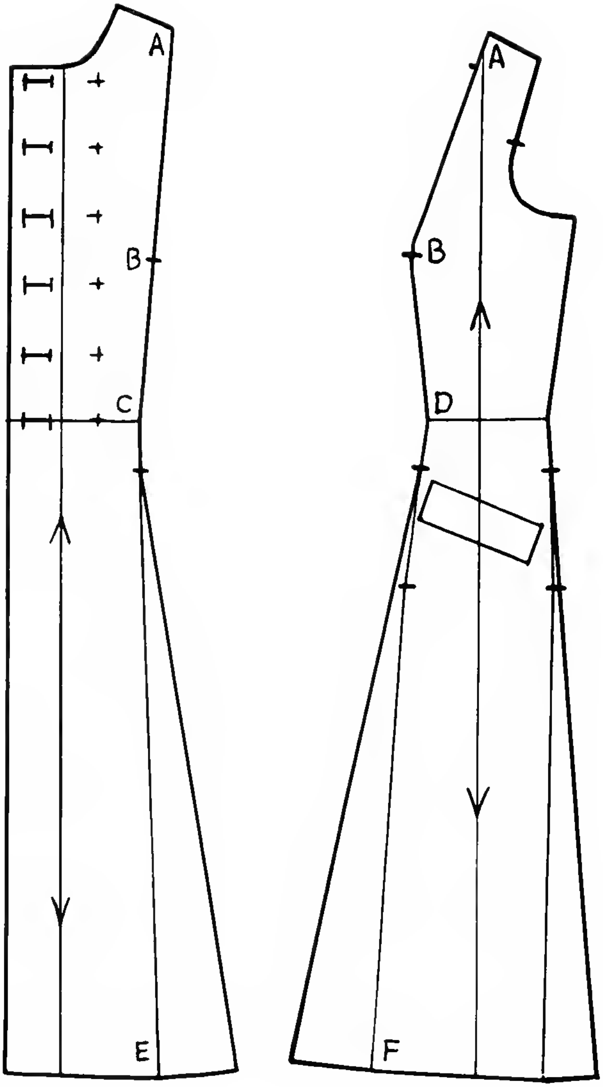


Figure 5

that the flares can be added. The flares can start any place on the skirt and be as wide as desired. In this figure they start slightly below the waistline and are of moderate width. The band which finishes the slash pocket has been drawn. The grain lines are indicated. (Usually the grain lines are squared from the waistline.)

Figure 6

The back foundation pattern is separated into its two parts along the princess line, and flares added in the same manner as on the front.

Figure 7

The construction of the convertible coat collar follows the instructions in Chapter

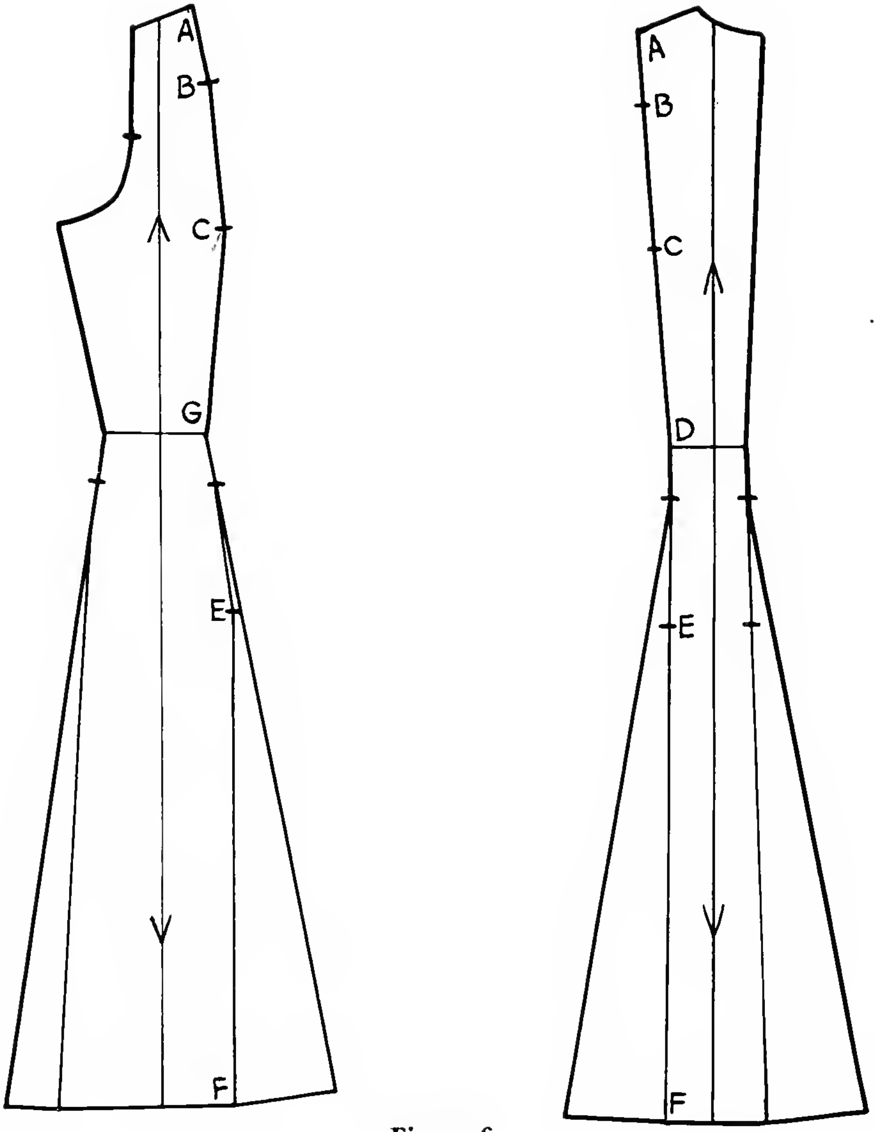


Figure 6

Sixteen, Section X. Figure 7B shows the under collar pattern cut on the bias, and Figure 7C shows the top collar pattern cut on the fold with the additional length in the center back needed to make the top collar roll softly over the under collar.

The sleeve is the regulation two-piece sleeve which was constructed in Chapter Eleven.

Lining

Coat patterns need special patterns for interlinings, linings, etc. The lining pattern is cut exactly like the coat pattern. If the lining is to be put in by hand, as is done in home sewing, extra wide seam allowances should be allowed on the lining patterns at the back neck, shoulders, armholes, and sleeve caps. A pattern for a lining put in

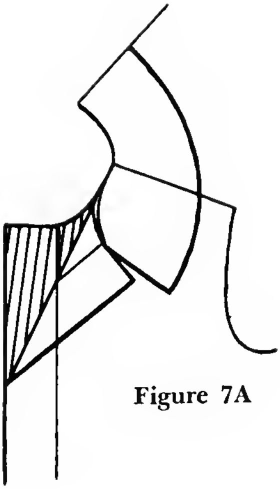


Figure 7A

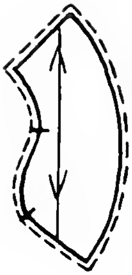


Figure 7B

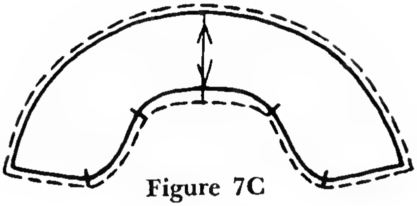


Figure 7C

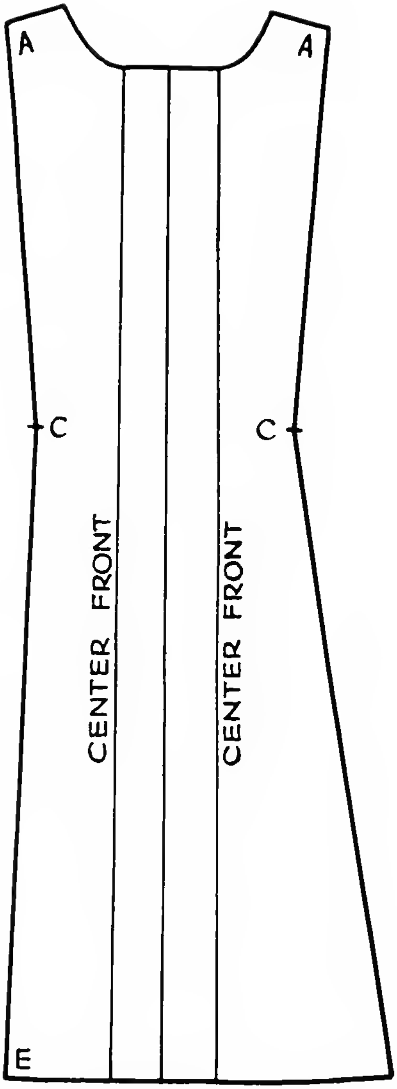


Figure 8

by machine, as in factory work, must be cut exactly. The front lining is cut only to the edge of the front facing.

Figure 8

This shows the front facing cut in one piece with the center front panel of the coat. The facing may also be cut as a separate piece and stitched on the front. Cutting it in one piece, however, gives a thinner edge to the coat.

Figure 9

The front section of the lining pattern. Additional width is allowed on the lining pattern at the shoulders so that a dart may be folded toward the bust to give additional ease in the lining. The shaded lines indicate the final dart notches.

The dotted lines indicate the necessary allowances. The additional width at the waist line is removed as a dart again to give additional ease in the lining.

The back lining is cut in the same way. Generally a pleat the full length of the back is laid in the center back of the lining to give adidtional ease.

These pattern pieces should, of course, be completed with seam allowances, notches, etc.

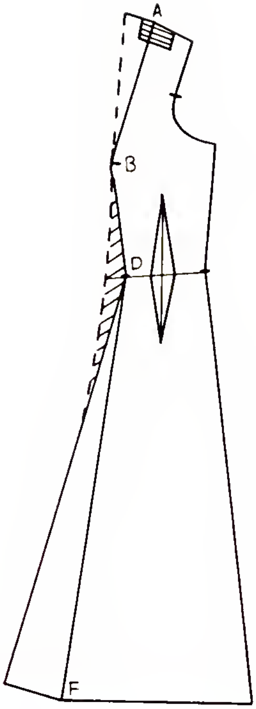


Figure 9

The details of construction of a coat cannot all be gone into here, and the amateur will probably not want to attempt a coat until she has achieved familiarity with working with the basic patterns. But all of the construction and style details are handled in exactly the same manner whether it be a dress or a coat.

II. A LOOSE-HANGING COAT

Figure 10

The front and back views of a loose-hanging coat which has a deep shawl collar, deep armholes, and two patch pockets.

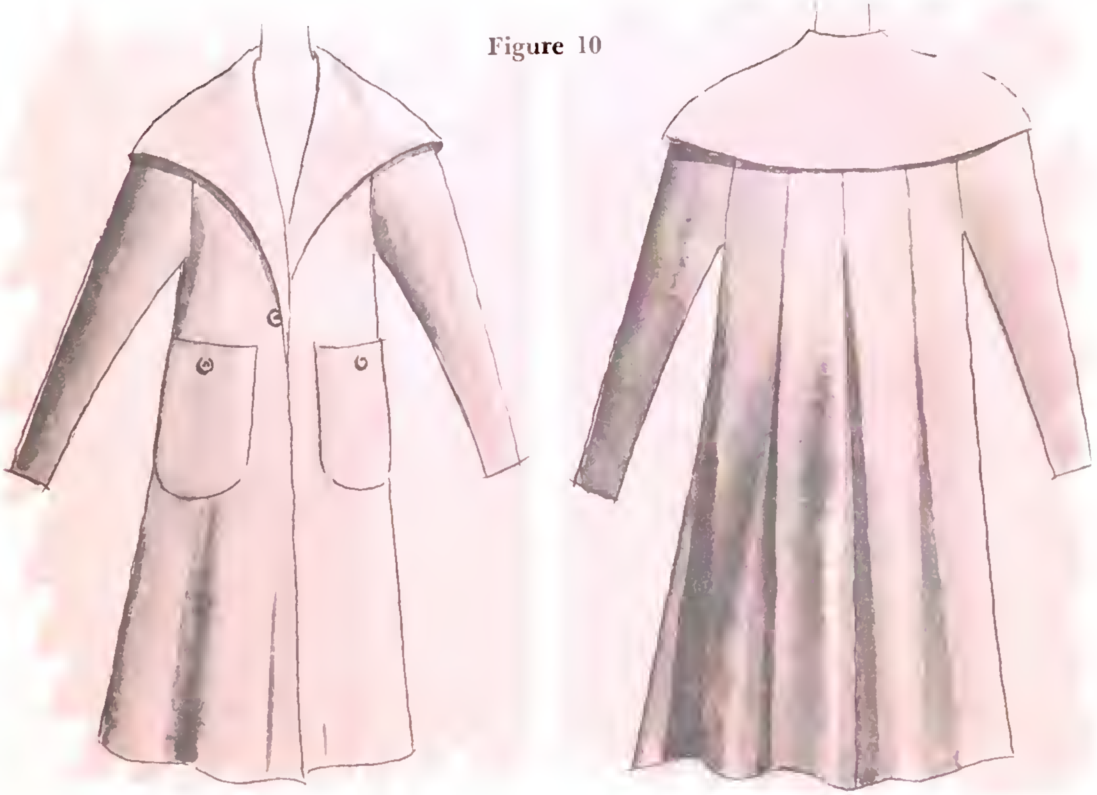


Figure 10

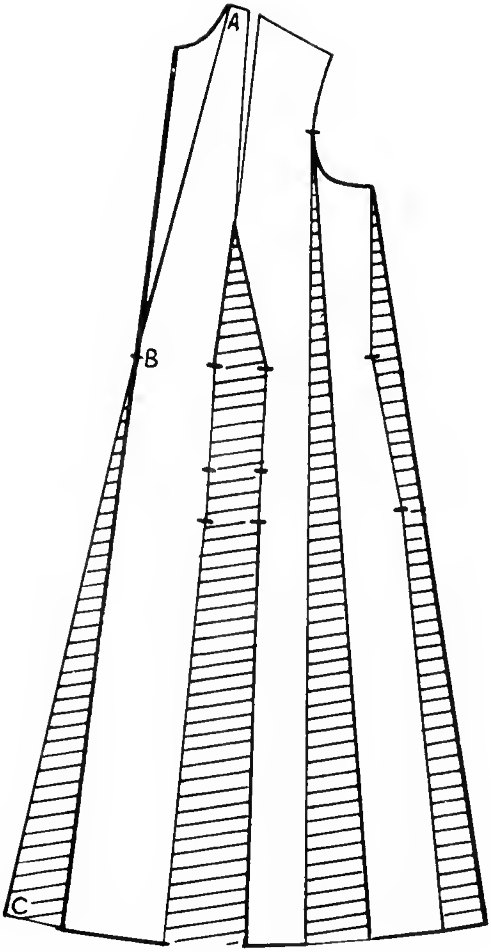


Figure 11

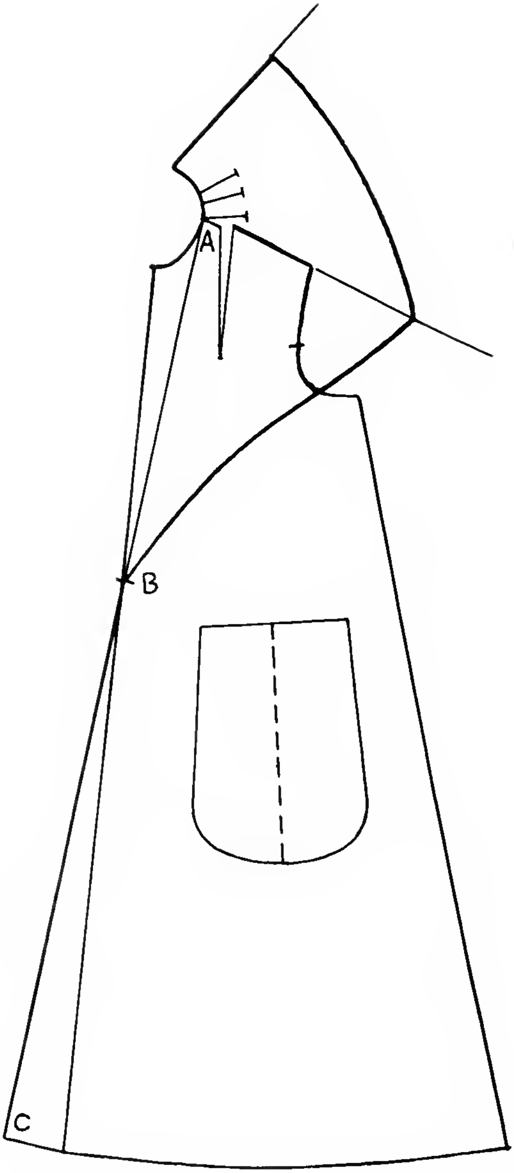


Figure 12

Figure 11

The basic princess foundation pattern is used again. In this figure the front pattern is slashed and spread to give the desired fullness. The small dart left at the shoulder for better fit is hidden by the collar. The new front line of the coat, A-B-C, is drawn according to the details of the sketch.

Figure 12

The slashed pattern is traced around to make the front pattern. The details of the pocket and collar are drawn on this front pattern.

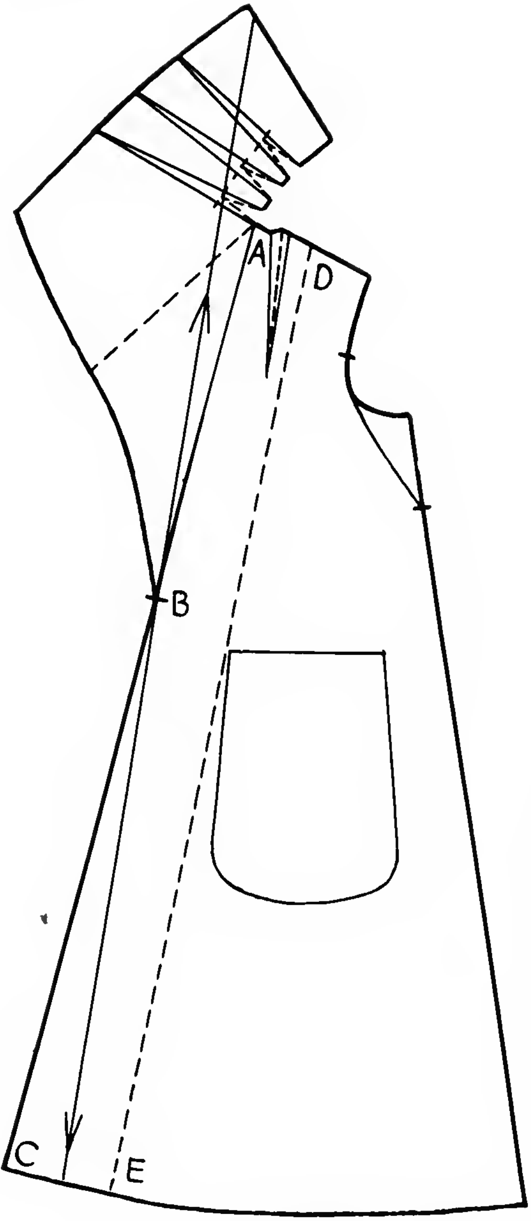


Figure 13

The collar is made like a flat collar (Chapter Sixteen, Section I) with darts at the back of the neck which are typical of many coat collars.

The pocket is a huge patch pocket.

Figure 14

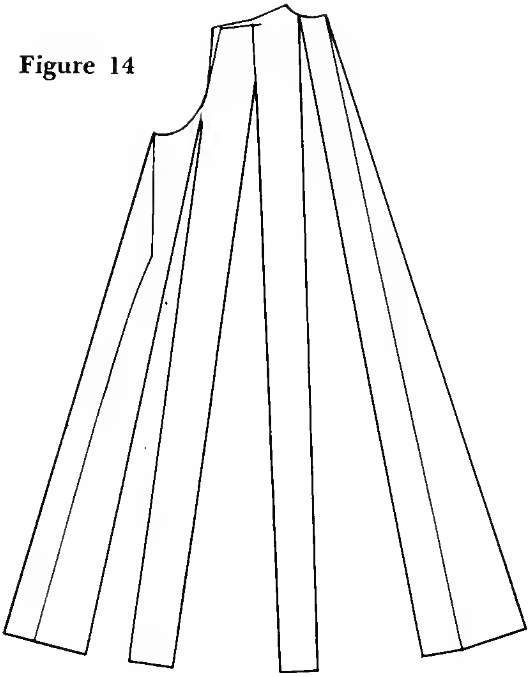


Figure 13

In this figure the collar is opened flat (folded over from line A-B) and the dart lines slashed and spread to make the darts. Note that the spreading must go to the edge of the collar, even though the darts will be made much shorter. See Chapter Seven, Section III.

The dotted line, D-E, is the end of the facing.

A deeper armhole has been drawn, following the details of the sketch, Figure 10.

Figure 13 is the front pattern for the coat. Note the grain line.

Figure 14

The basic back princess foundation pattern is slashed and spread in the same way as was the front.

Figure 15

The slashed pattern is traced around on a fresh sheet of paper to make the back pattern. The deeper armhole is drawn to match the front. Note the grain line.

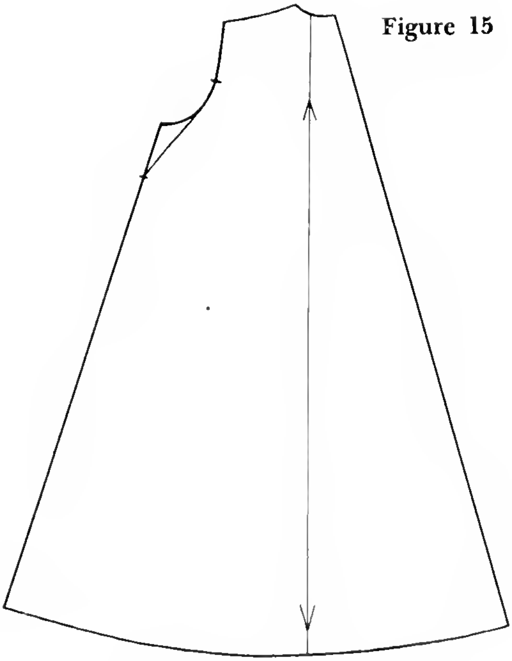


Figure 15

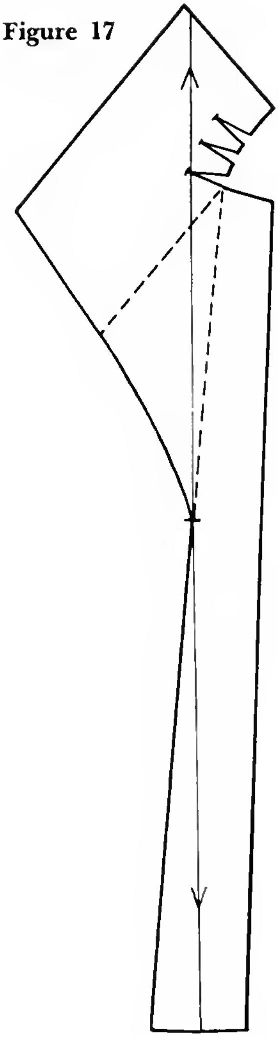


Figure 17

Figure 16
The adjustment which must be made in the sleeve for the deeper armhole. See Chapter Ten.

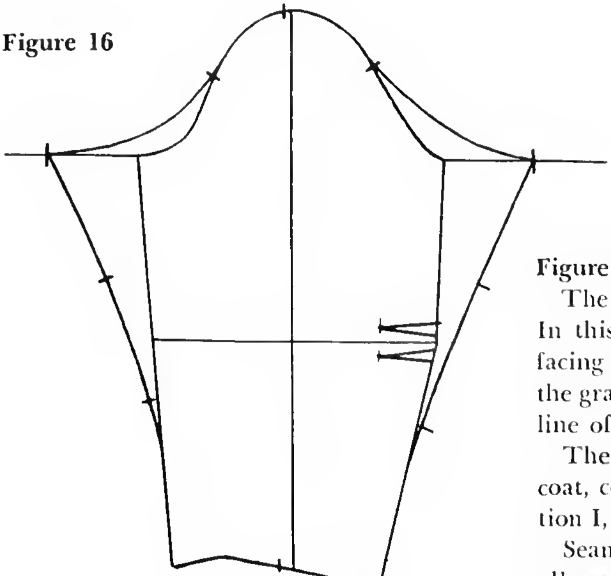


Figure 16

Figure 17
The collar and facing is cut in one piece. In this coat both the collar and the collar facing will have a center back seam. Note the grain line which corresponds to the grain line of the front.

The lining pattern follows the lines of the coat, coming up to the front facing. See Section I, above.

Seam allowances, notches, etc., must be allowed to complete the pattern.

XXIII

DESIGNING AN ENTIRE DRESS

Each chapter in this book has dealt with a different part of a garment. When the reader is completely familiar with the construction of the parts of the garment, it is a comparatively simple matter to make an entire pattern which, after all, is nothing but a combination of parts. This has been emphasized all through the book. Now, finally, to make the transition from parts to whole clear, the next few pages show the construction of complete patterns of several basic types of dresses.

To make the reader familiar with factory procedure, the pattern pieces have been notched, labeled, and marked as they would be in a factory. Although each factory has different ways of working, the information required on the pattern pieces is essentially the same—the identifying number of the pattern, the size, the number of pieces to be cut, the grain line, notches, etc. The home sewer will find it advantageous to adapt these same methods in the interests of clarity and simplification.

The diagrams on the following pages should be considered helpful examples of one way of working. They are not fixed laws. Any way of working, as has been emphasized before, is good if it is logical, consistent in good results, and time saving. Too many patternmakers feel there is only one way to work, and that is their way. This book will have been very much worth while if it brings about a basic understanding of the principles necessary for good patternmaking. Work experience brings the additional skill and knowledge necessary only when there is a foundation of knowledge on which to build.

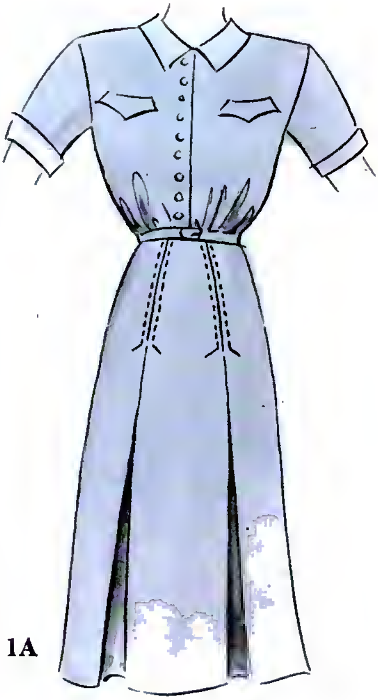


Figure 1A

PATTERN 100: A BASIC SHIRTWAIST DRESS

Figure 1

This is the front and back views of a basic shirtwaist dress. The basic parts of the garment are:

1. Standard front waist button front, with bust dart divided into two darts.
2. Standard back waist with back dart fullness gathered instead of being stitched as a dart.
3. Non-convertible shirt collar.
4. Plain set-in short sleeves with straight band cuff cut in one with sleeve.

5. Flap pocket on bosom.
6. Straight front skirt with two inverted pleats.
7. Straight back skirt with one inverted pleat.

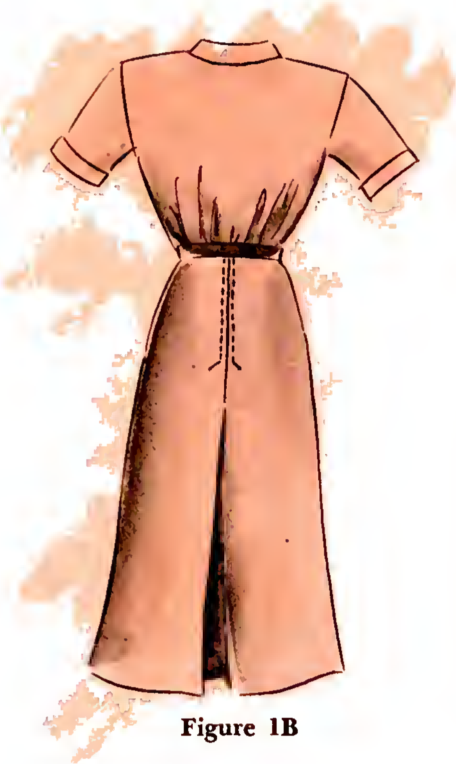


Figure 1B

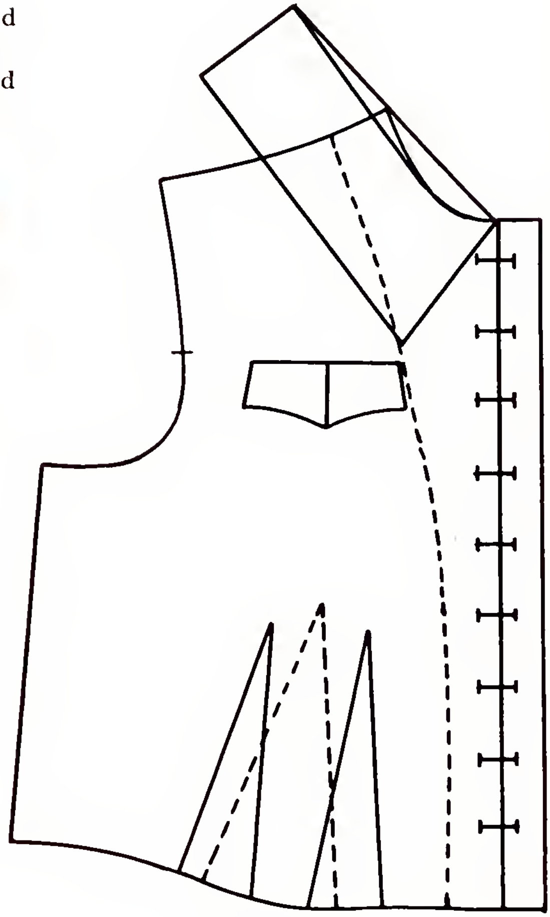


Figure 2

Figure 2

As many of the finish details as possible are drawn at once on the basic front bodice.

For the collar, see Chapter Sixteen, Section VII.

For the pocket, see Chapter Seventeen, Section II.

An extension is allowed to the center front for the buttons and buttonholes. This may be from ½ inch to 1 inch wide, depending on the size of the button to be used.

The facing, indicated by the dotted line, can be any size desired. It may be cut in one piece with the front, or made separately. If it is cut in one, the front edge will be thinner, since the additional thickness of the seams will not be present.

Figure 3

The complete front bodice pattern. Seam allowances have been added.

Stamp R.S. and Stamp L.S. means stamp or powder the line or dart so indicated on the right side or wrong side of the fabric. The stamping marks are guides for the operator for making darts, stitching buttonholes, pockets, etc.

Some factories punch holes to indicate such positions, but the better clothes are always stamped because then any type of alteration is possible and stamped lines are more exact for working than punched holes.

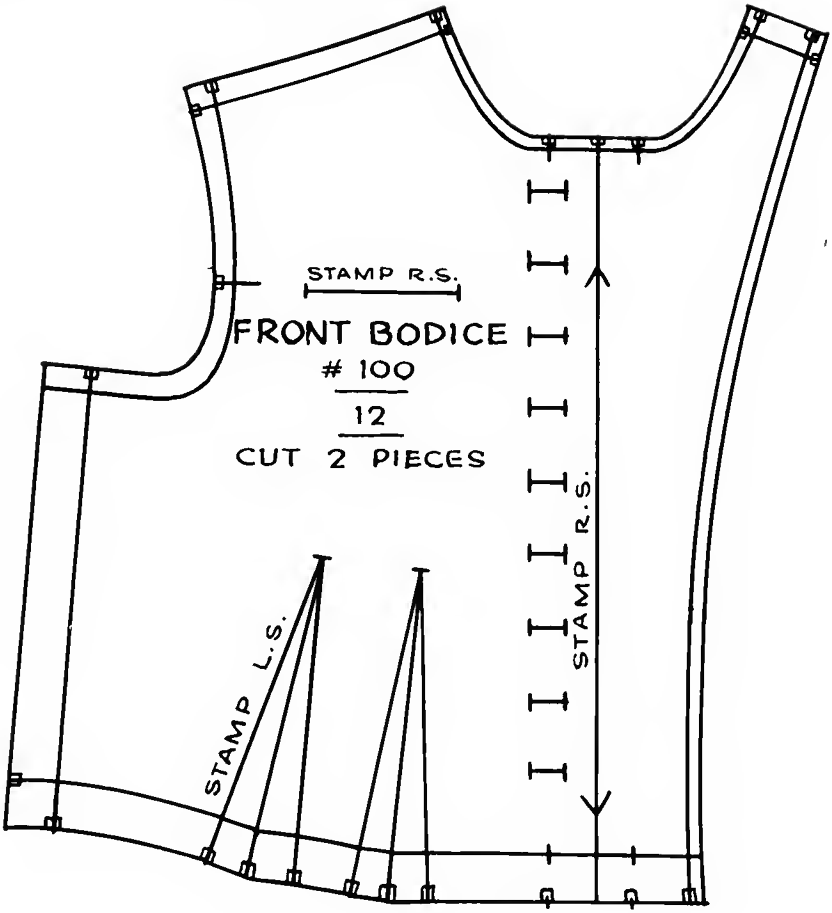


Figure 3

Figure 4
This shows the completion of the collar construction.

Figure 5
This is the entire collar pattern.

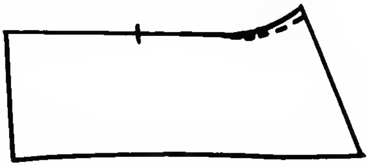


Figure 4

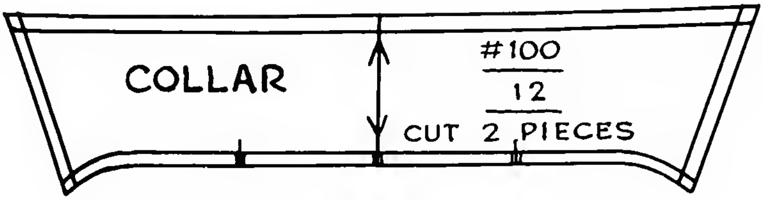


Figure 5

Figure 6
The basic back bodice in which the waist dart has been dotted to show that it disappears in gathers.

Figure 7
The completed back bodice pattern. The paper is folded in half on the center back line and a whole pattern is cut out. The pattern here is shown opened flat.

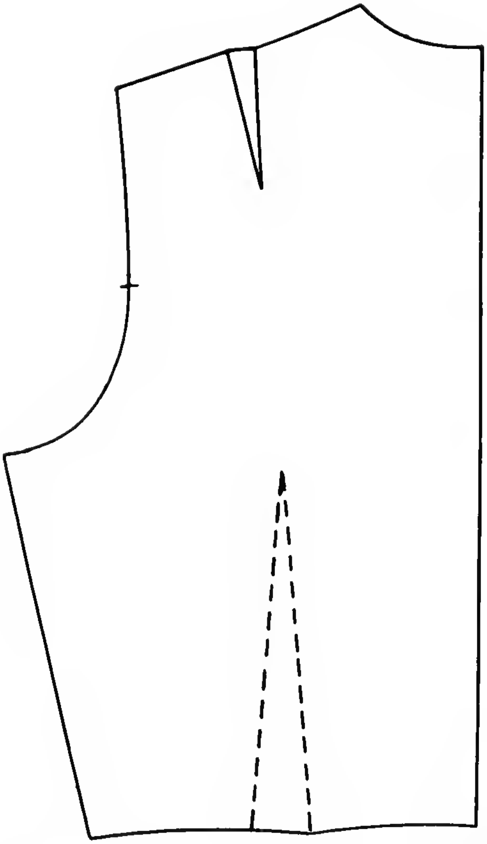


Figure 6

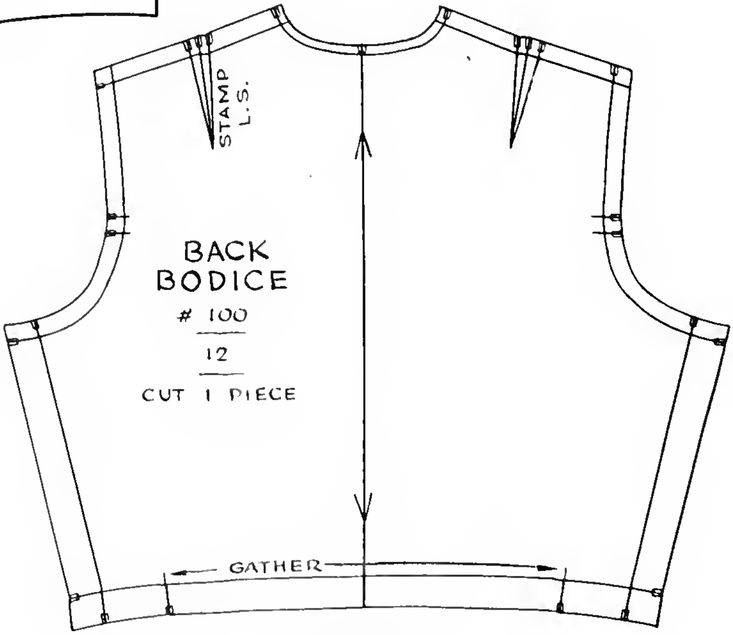


Figure 7

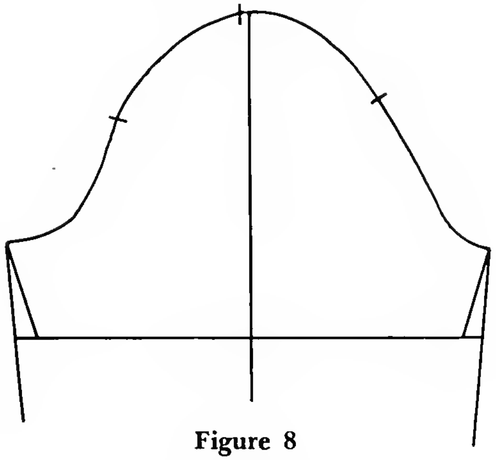


Figure 8

Figure 8

The short sleeve is drawn on the basic sleeve. Only the upper portion of the foundation sleeve is shown here for convenience. The sleeve may be made as short and as narrow at the bottom as desired.

Figure 9

The band cuff and seam allowances are added onto the sleeve.

The cuff is turned under on line C-D so that E-F meets A-B on the underside of the sleeve. The shaded section, E-F-G-H, makes the facing inside the sleeve. The band cuff may also be a separate straight piece sewed onto the sleeve.

Figure 10

This is the basic front skirt with the panel line drawn and the pleats indicated. The dart has been moved to the panel line. See Chapter Nine, Section III.

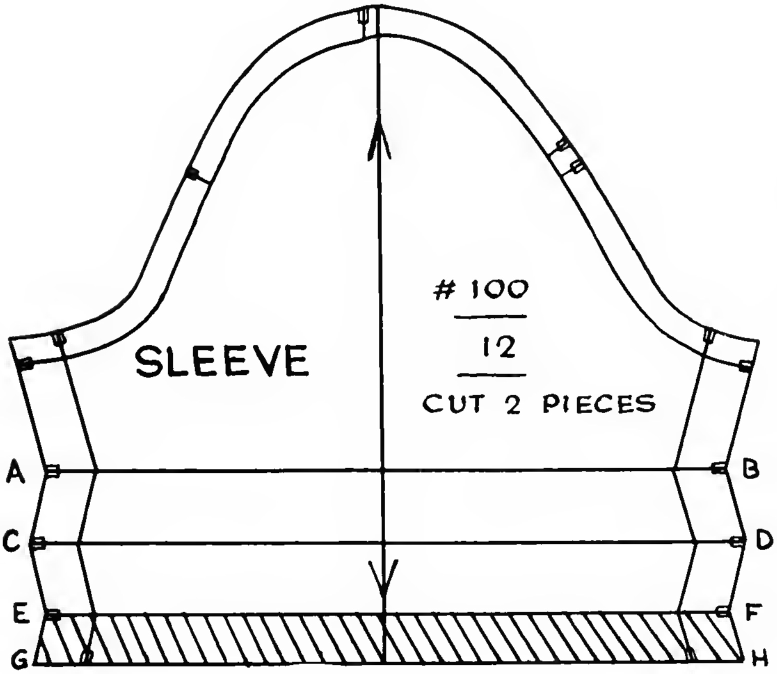


Figure 9

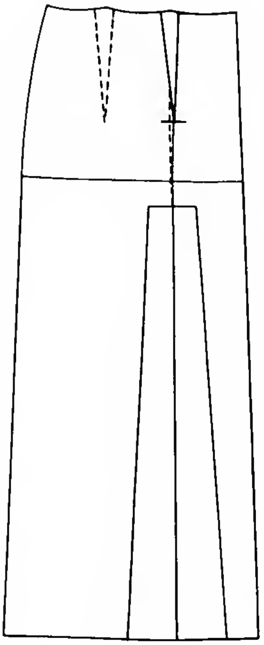
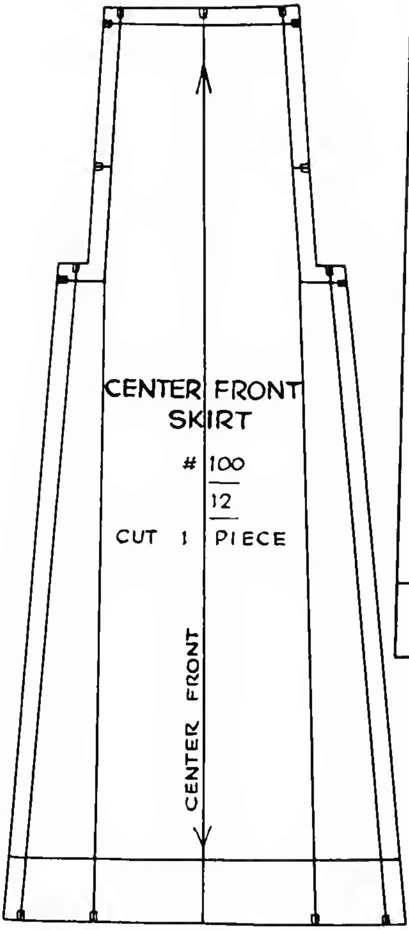


Figure 10

Figure 11A



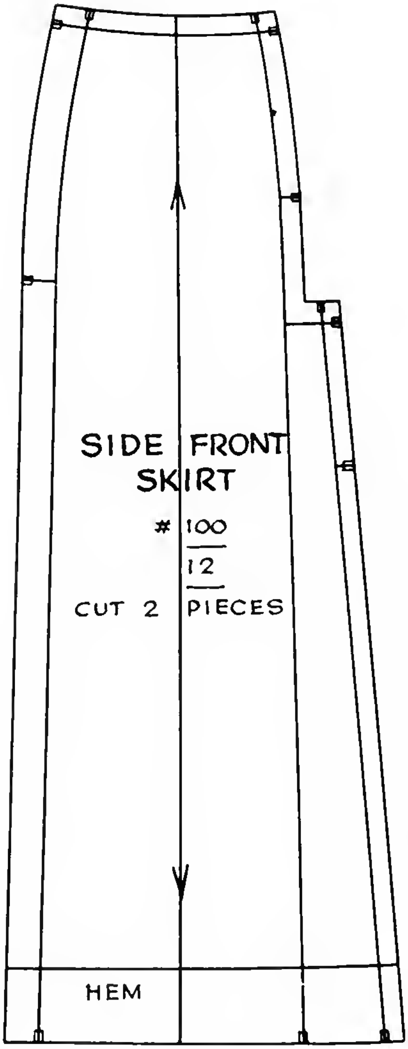


Figure 11B

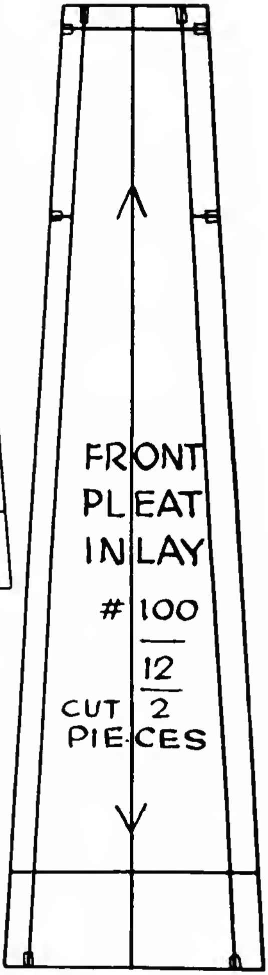


Figure 11C

Figure 11

Figures 11A, B, and C show the finished separated front skirt sections and the separate pleat inlay.

Figure 12

This is the basic back skirt with the detail of the pleat drawn.

Figure 13

The basic back skirt with the center back pleat added is shown in Figure 13A. Figure 13B shows the pleat inlay section.

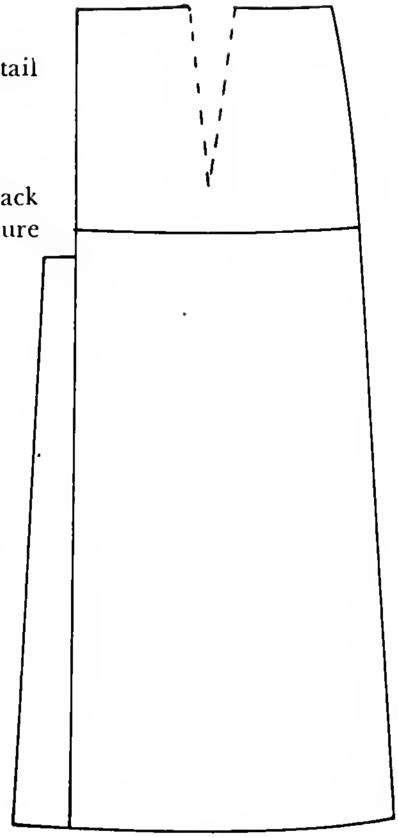
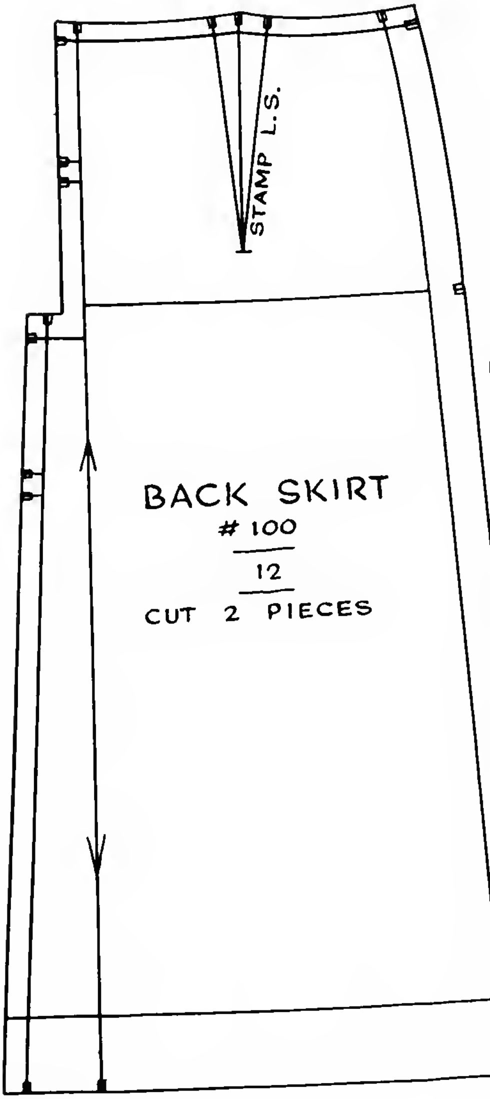


Figure 12

Figure 13A



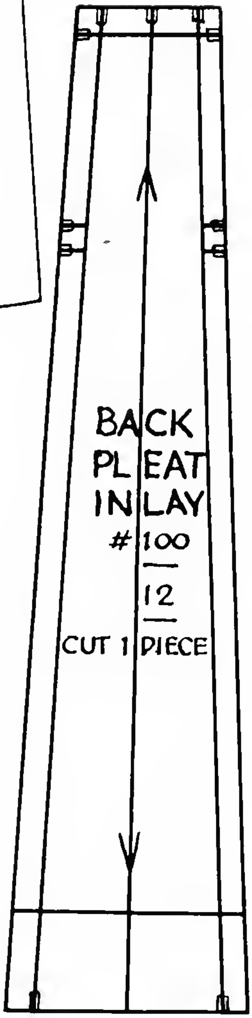


Figure 13B

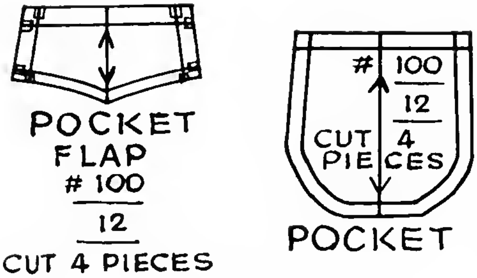


Figure 14

Figure 14

These are the pocket sections. See Chapter Seventeen, Section II.

PATTERN 101: A KIMONO SLEEVE DRESS

Figure 15

Front and back views of a kimono sleeve dress.

Figure 16

On the basic kimono sleeve layout (see Chapter Fourteen, Section VII) all the possible style details of the bodice and sleeve are drawn. The front facing is indicated by the dotted lines.

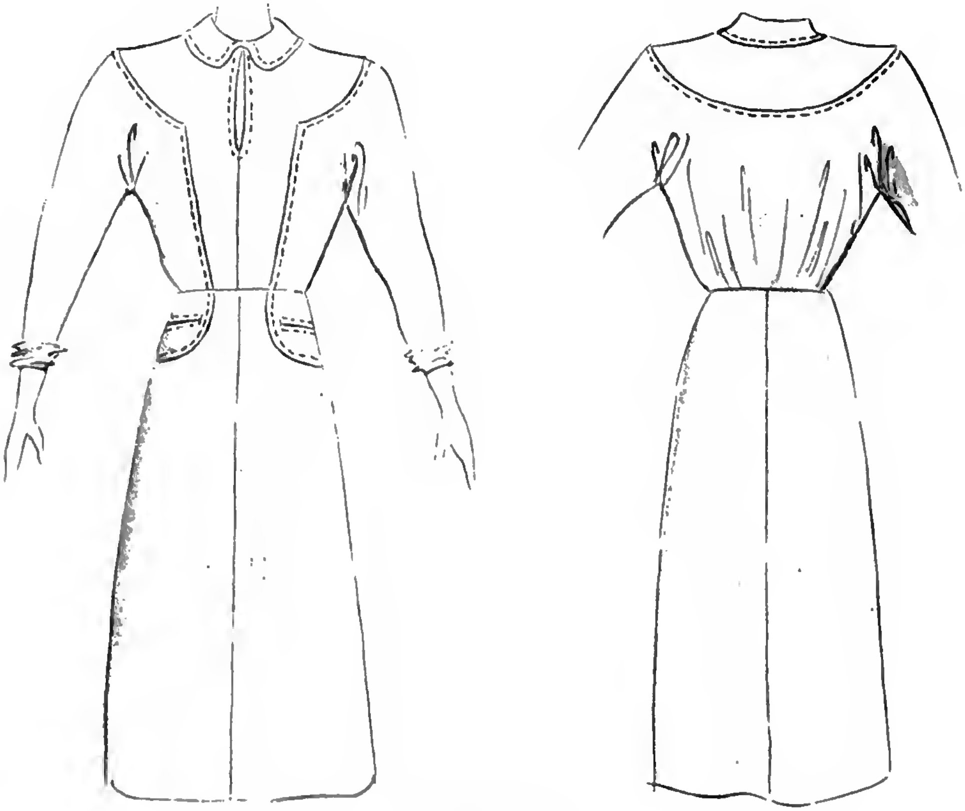


Figure 15

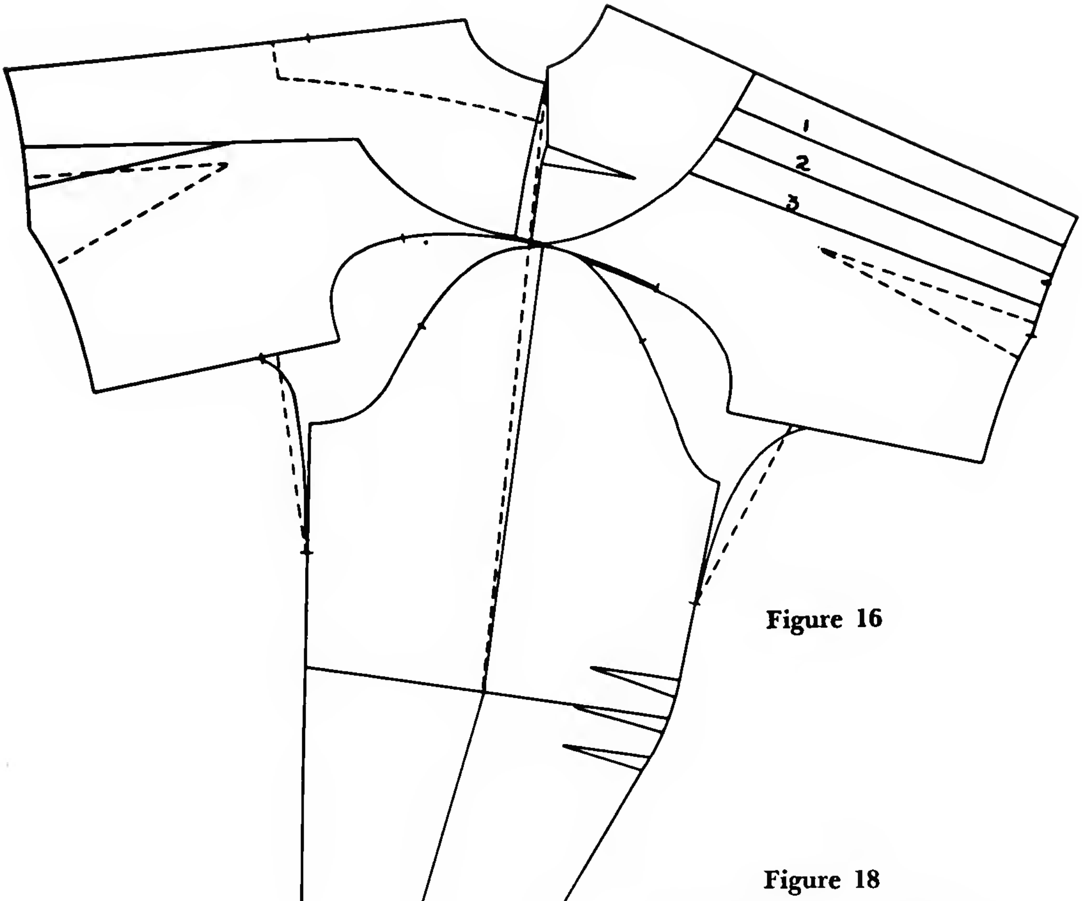
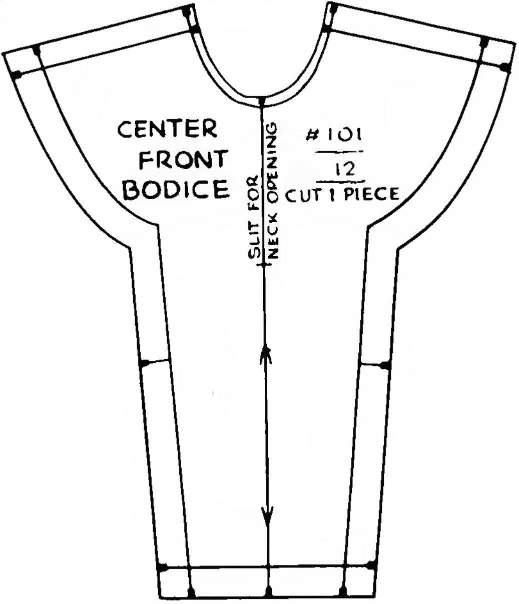


Figure 16

Figure 18



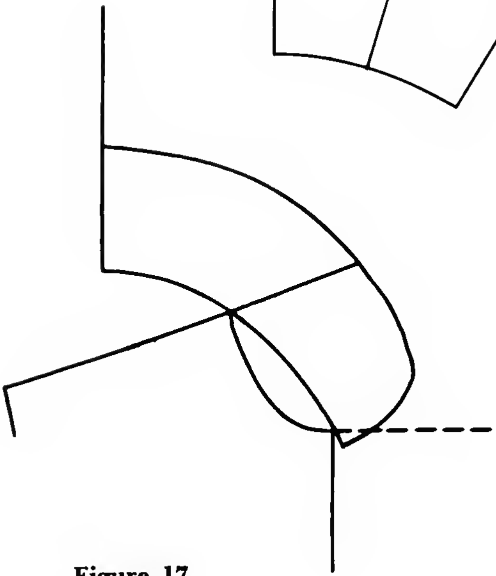


Figure 17

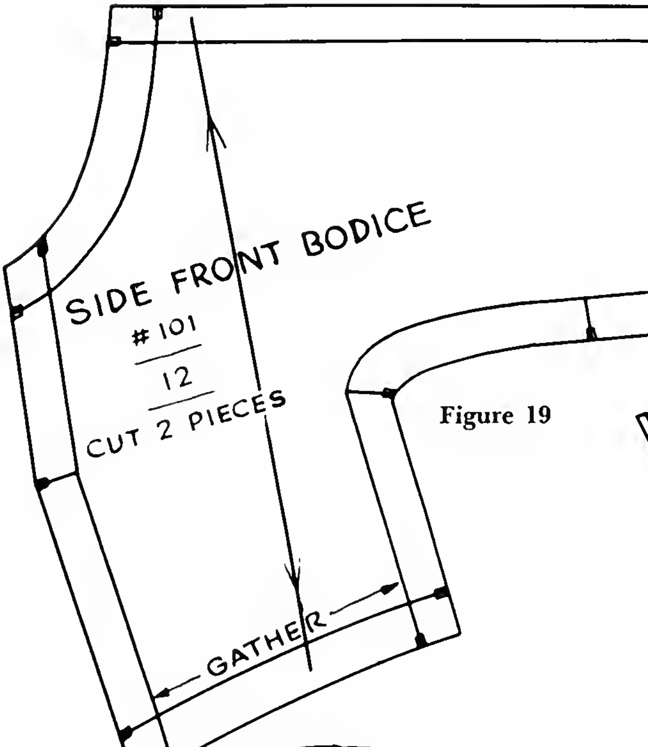


Figure 19

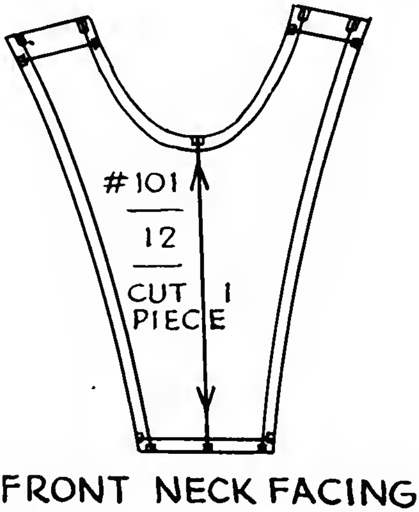
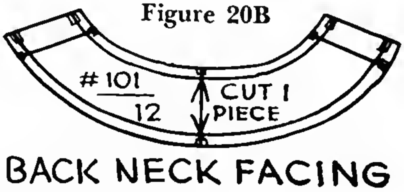


Figure 20A

Figure 20B



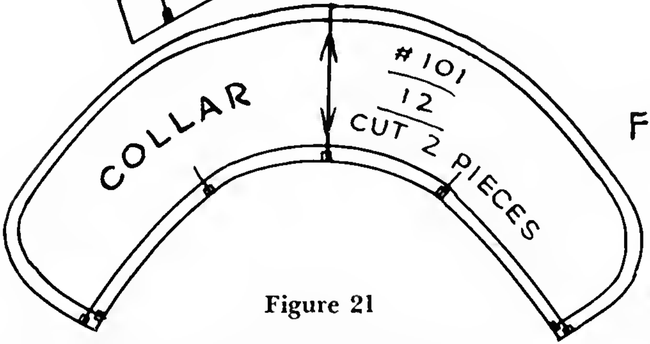


Figure 21

Only part of the bust dart is removed in the seam line, leaving some bust fullness for the slight gathers at the waistline indicated in Figure 15.

Lines 1, 2, and 3 indicate the places the back pattern is to be slashed to make the back waist pleats.

The sleeve is not full length. It is worn "pushed up" on the arm.

Figure 17
The possible collar construction. See Chapter Sixteen, Section II.

Figures 18 and 19
The completed pattern sections of the front bodice.

Figure 20
The front and back neck facings.

Figure 21
The completed collar pattern.

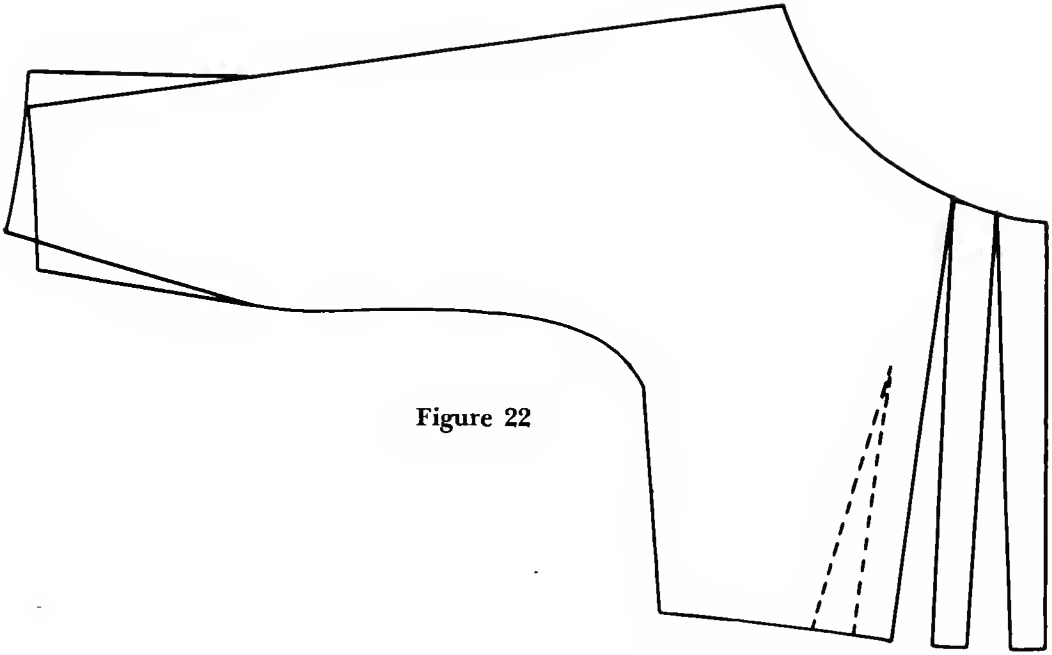


Figure 22

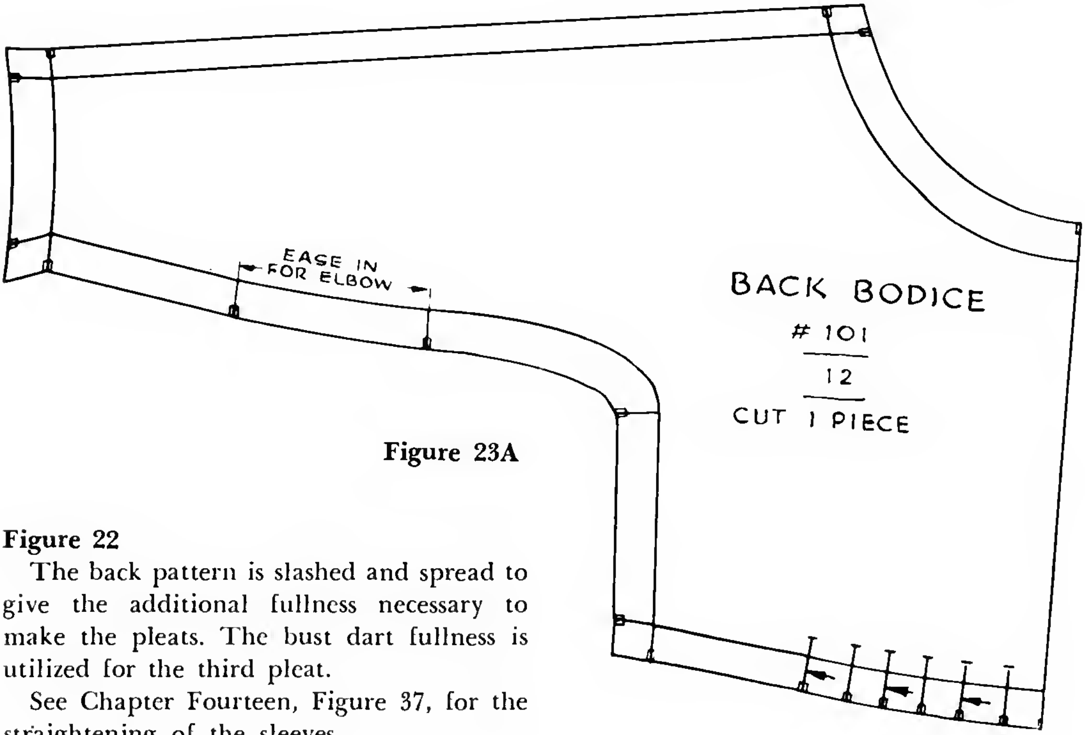


Figure 23A

Figure 22

The back pattern is slashed and spread to give the additional fullness necessary to make the pleats. The bust dart fullness is utilized for the third pleat.

See Chapter Fourteen, Figure 37, for the straightening of the sleeves.

Figure 23

The completed back bodice pattern.

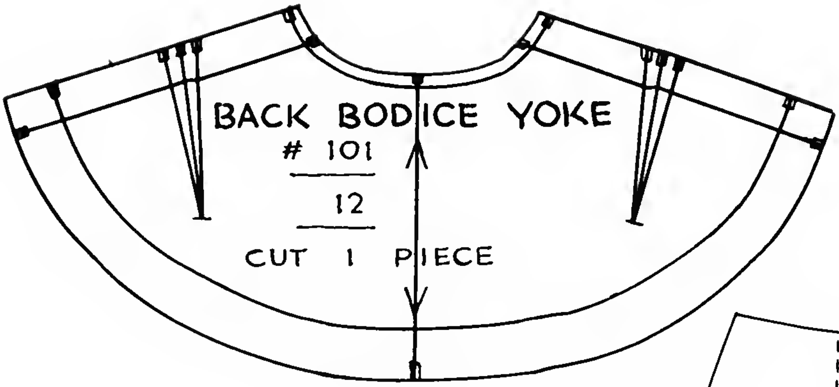


Figure 23B

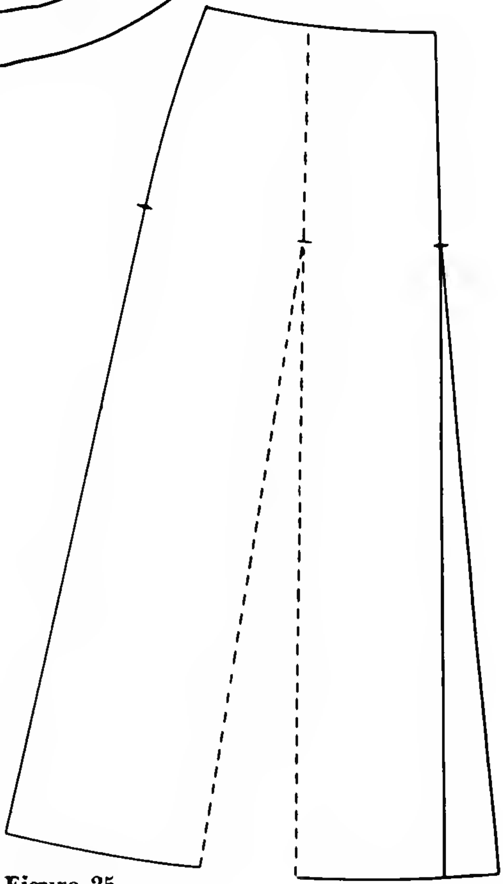


Figure 25

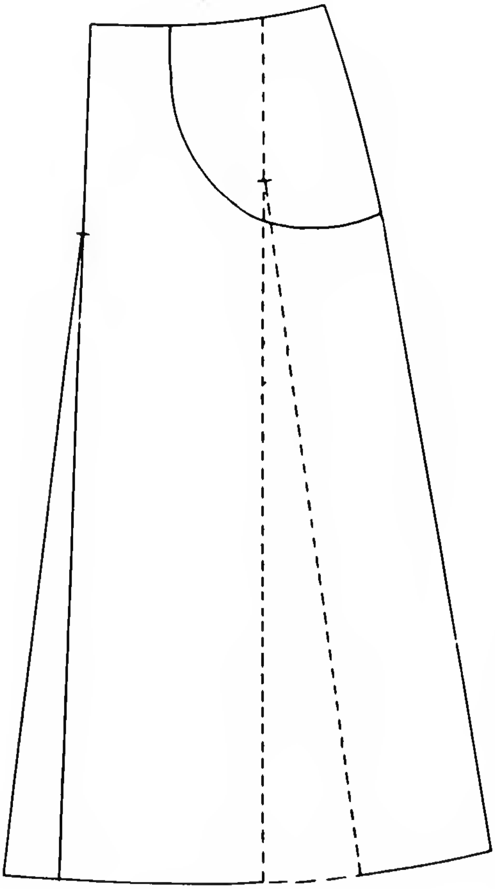


Figure 24

Figures 24 and 25

The basic front and back skirt sections with the darts swung closed to open fullness in the skirt. Additional fullness is added to the center seam. See Chapter Nine, Section VI.

The pocket section is drawn on the front skirt.

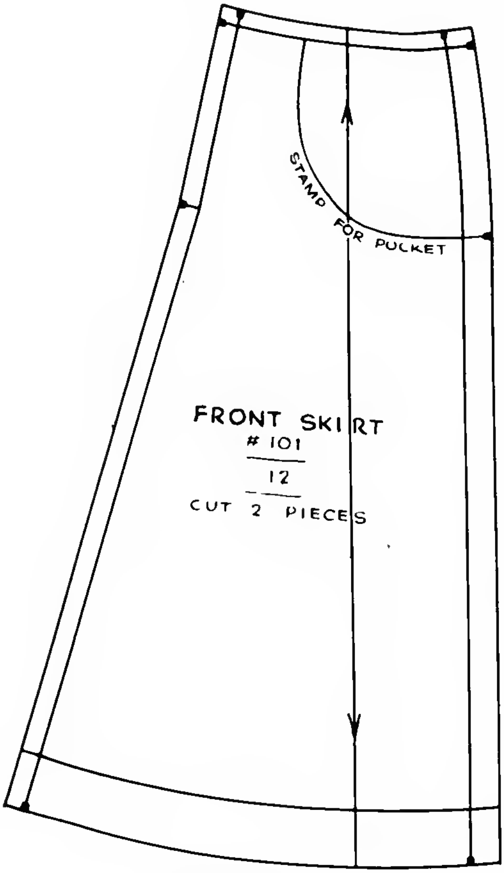


Figure 26

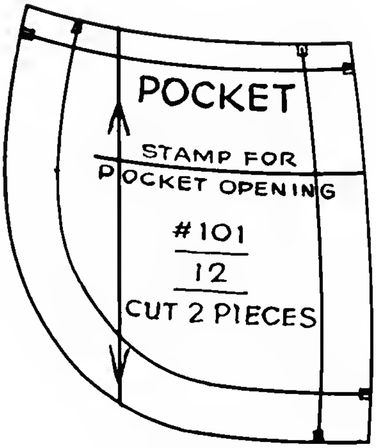


Figure 27

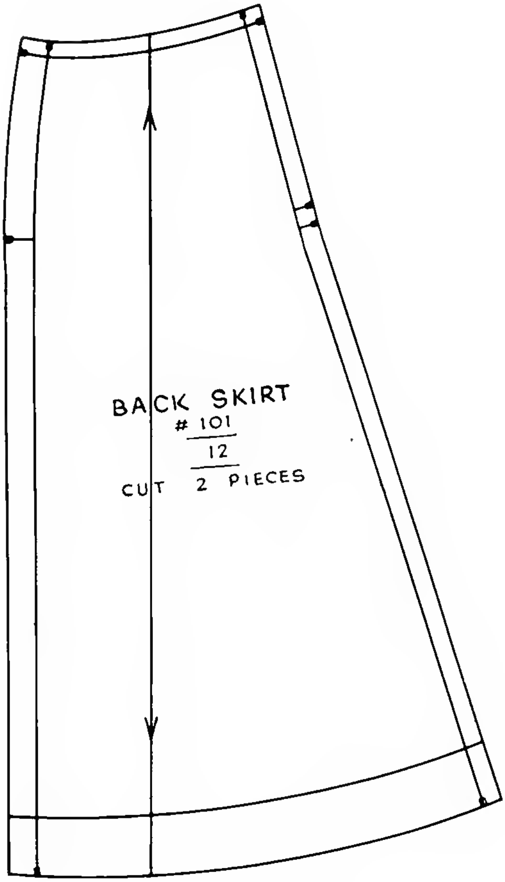


Figure 28

Figure 26
The completed front skirt pattern with the stamping line indicating the position of the pocket patch.

Figure 27
The pattern for the pocket patch. The pocket opening is a buttonhole made in the patch. The patch is then sewed in position on the skirt, making a pocket.

Figure 28
The completed back skirt pattern.

The small amount of dart left at the back waistline can be eased into the waistline unnoticeably.

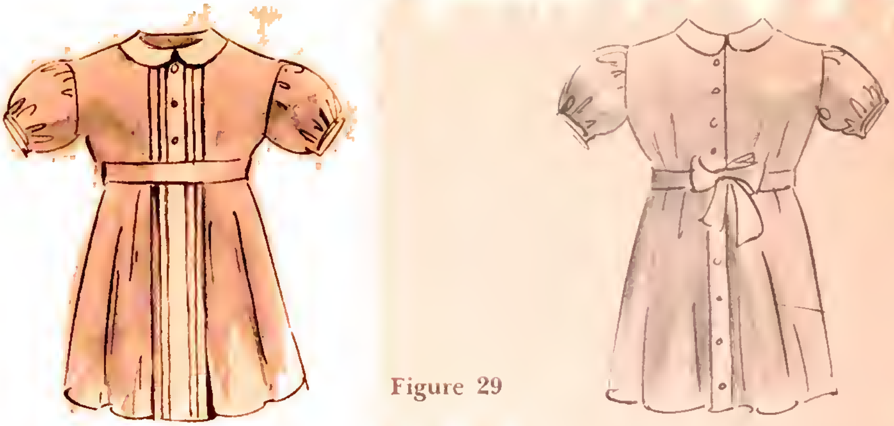


Figure 29

PATTERN 105:
A CHILD'S DRESS

Figure 29
The front and back views of a dress for a small child. For the children's foundation pattern, see Chapter Twenty-One.

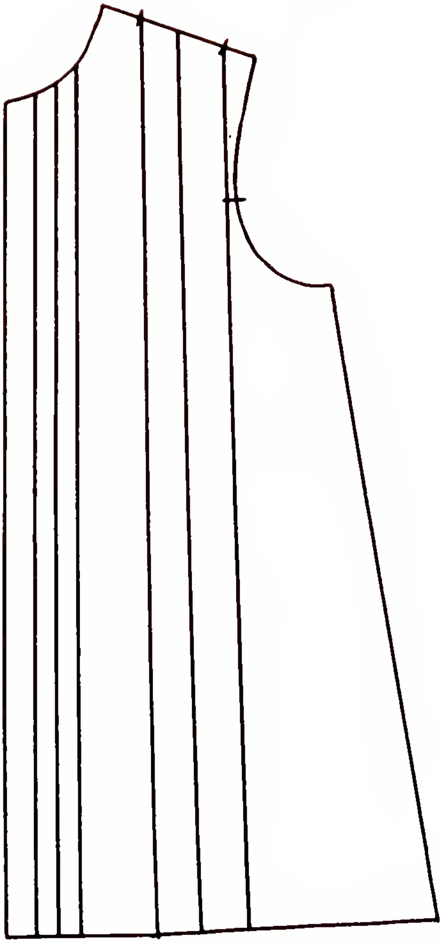


Figure 30

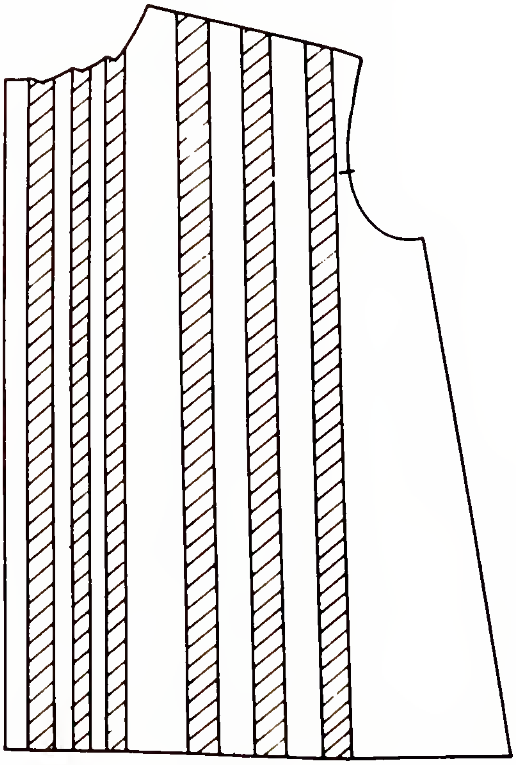


Figure 31

Figure 30

The position of the pleats is marked on the basic front foundation pattern.

Figure 31

The pleats are added. See Chapter Six.

Figure 32

The completed front pattern.

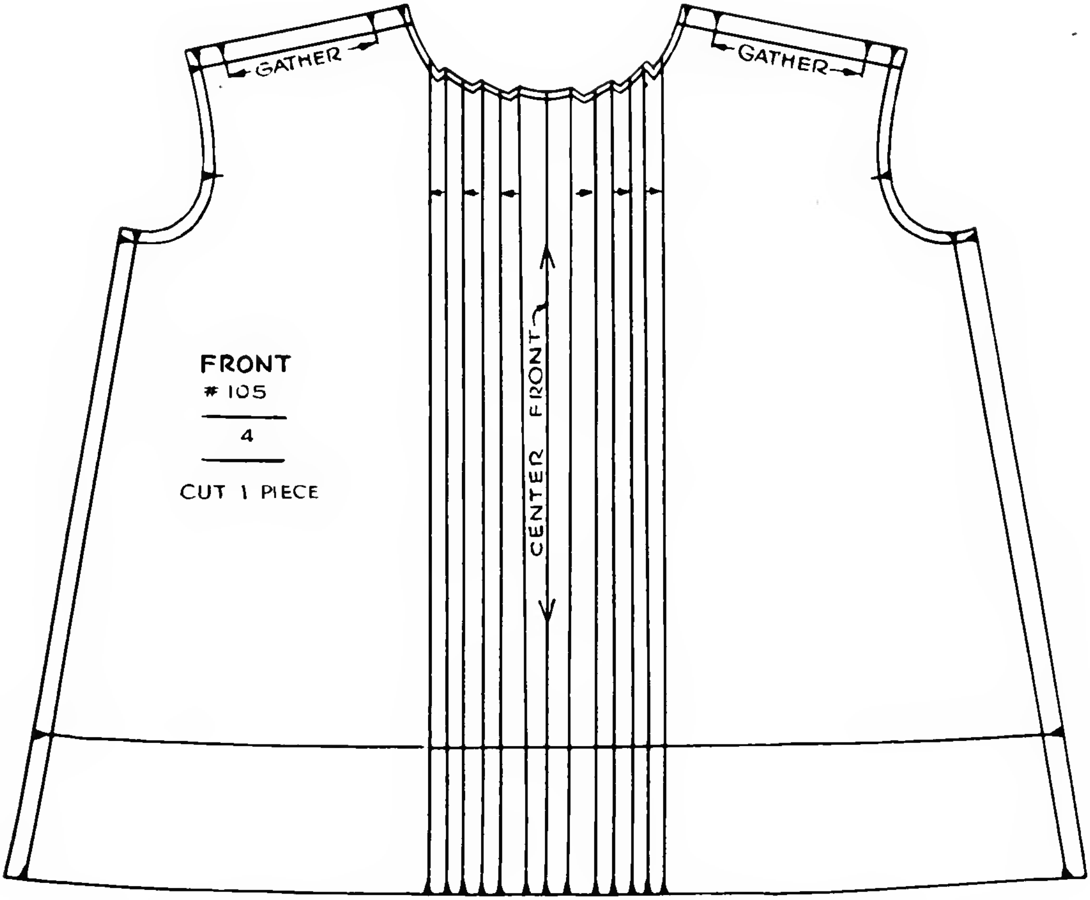


Figure 32

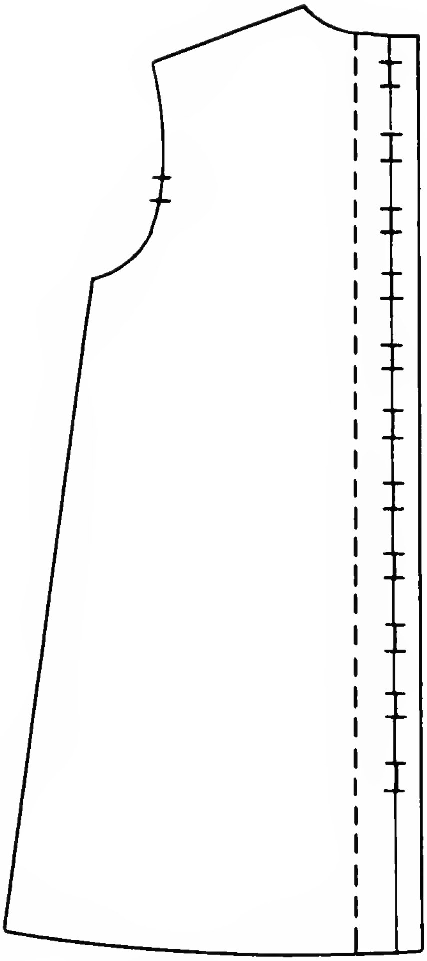


Figure 33

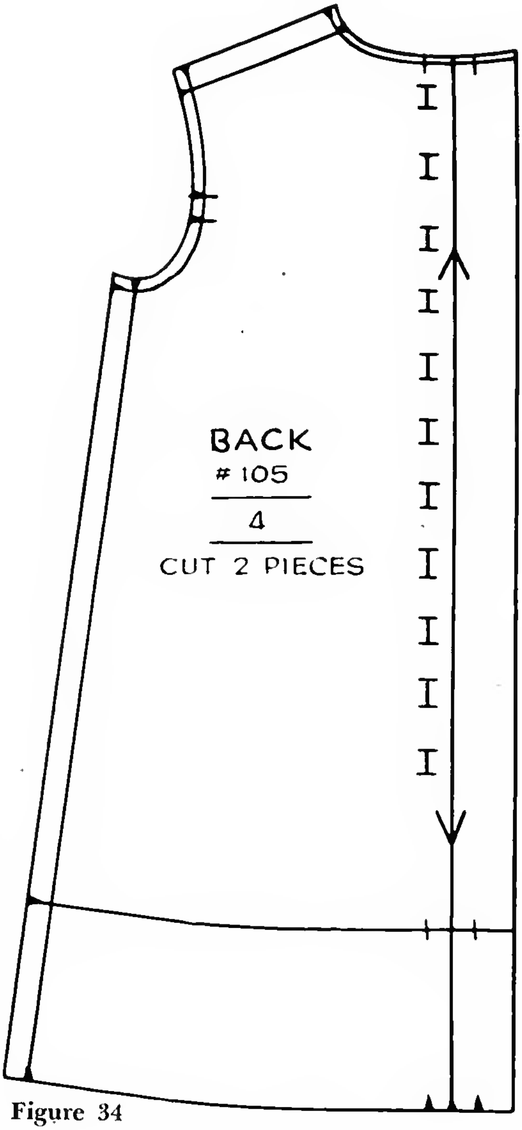


Figure 34

Figure 33
The basic back foundation pattern with an extension added at the center back for buttons and facing.

Figure 34
The completed back pattern.

Figure 35
The sleeve foundation pattern, with lines drawn to indicate the slashing and spreading necessary to make the gathered sleeve. See Chapter Twelve, Section IX.

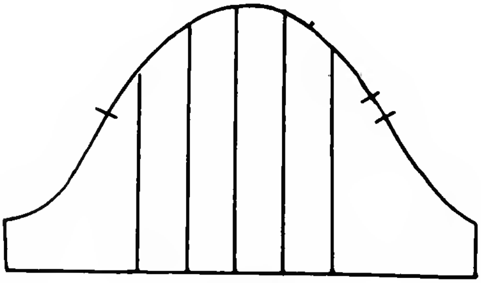


Figure 35

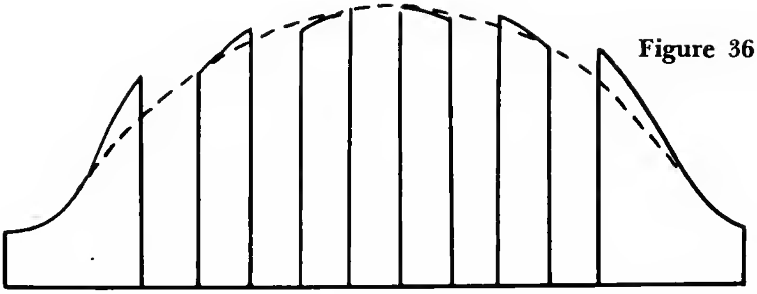


Figure 36

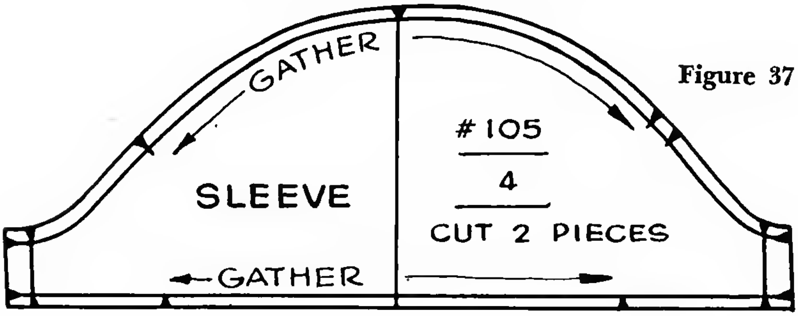


Figure 37

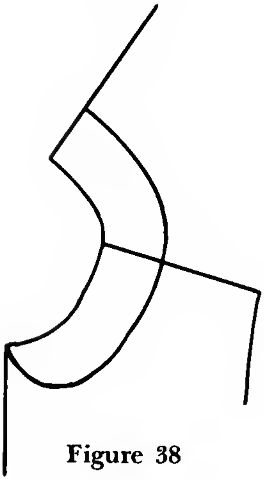


Figure 38

Figure 36
The pieces of the sleeve pattern spread to the desired width, and top curve rounded off.

Figure 37
The finished sleeve pattern. The armhole edge is gathered into the armhole of the dress and the lower edge is gathered in and finished with a binding.

Figure 38
The construction of the flat collar. See Chapter Sixteen, Section I.

Figure 39
The completed collar pattern.
The sash is simply a straight piece of fabric cut to the desired width.

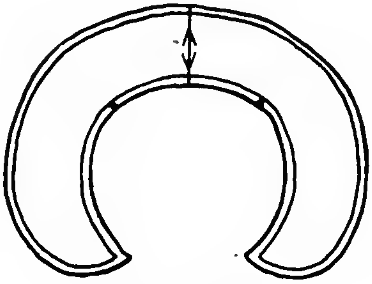


Figure 39

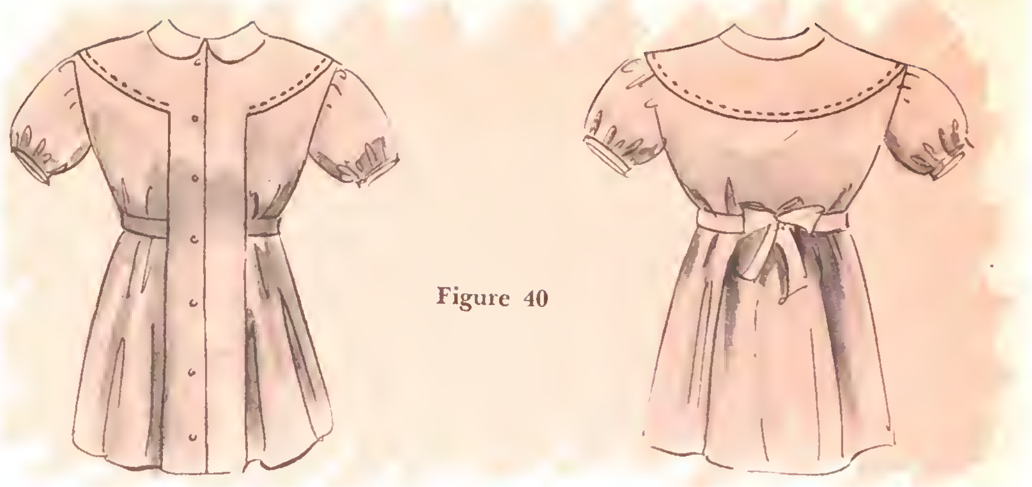


Figure 40

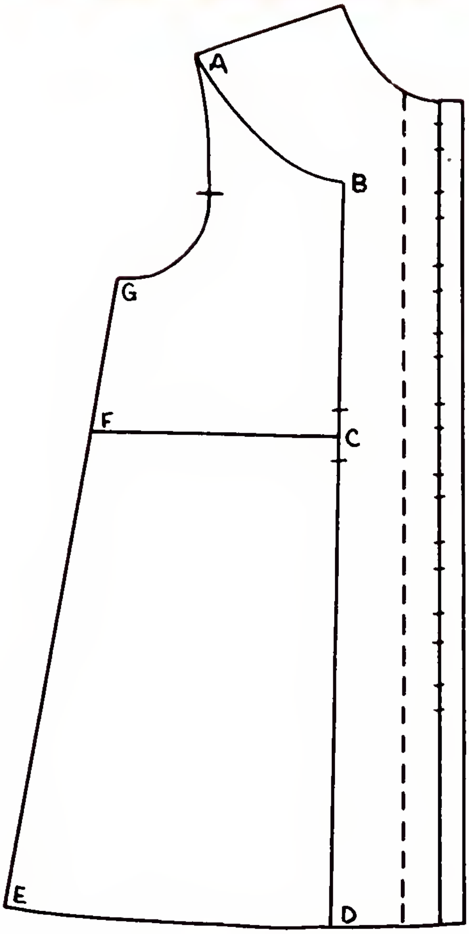


Figure 41

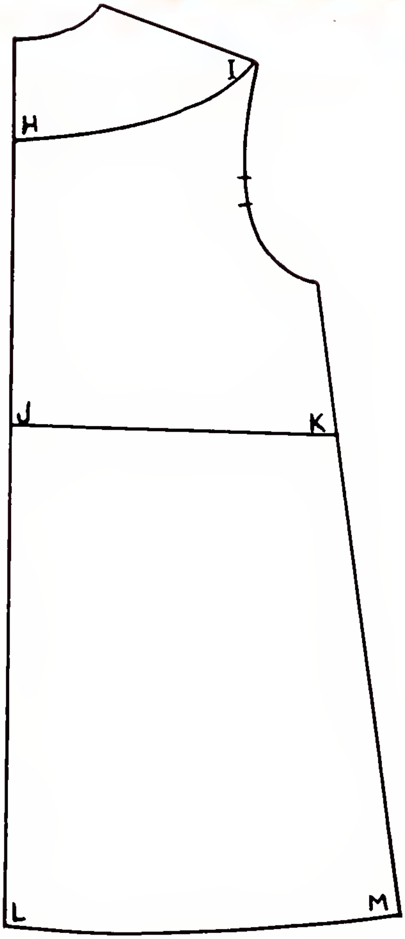


Figure 42

PATTERN 106: A CHILD'S DRESS

Figure 40

Front and back views of a dress for a little girl.

Figures 41 and 42

The style details are drawn on the front and back foundation patterns.

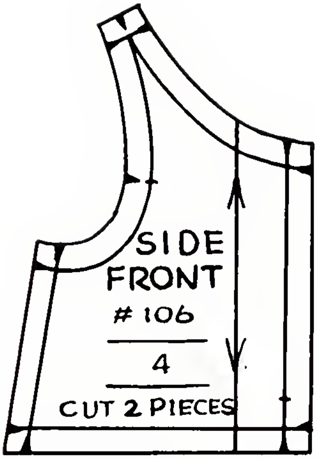


Figure 44

Figures 43, 44, and 45

The completed sections of the front pattern. The skirt section, C-D-E-F, has been widened for gathers by drawing it as wide as may be desired.

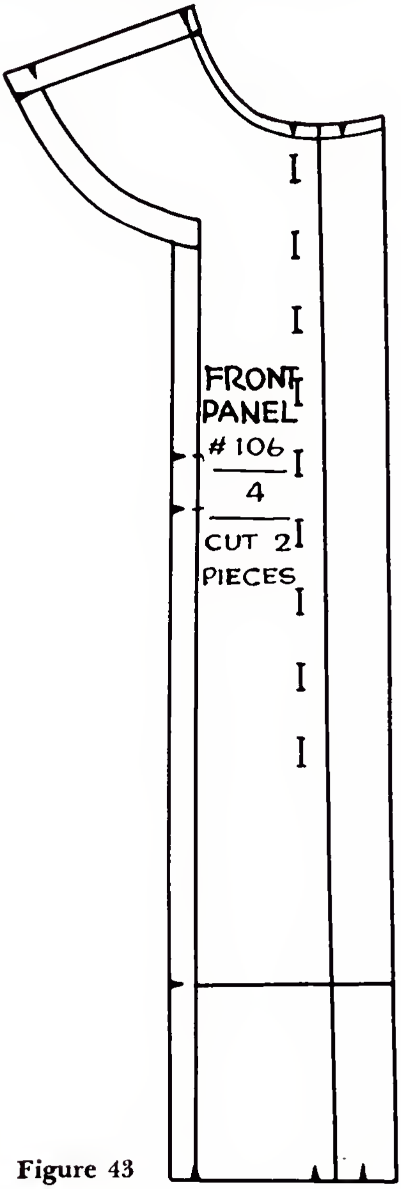


Figure 43

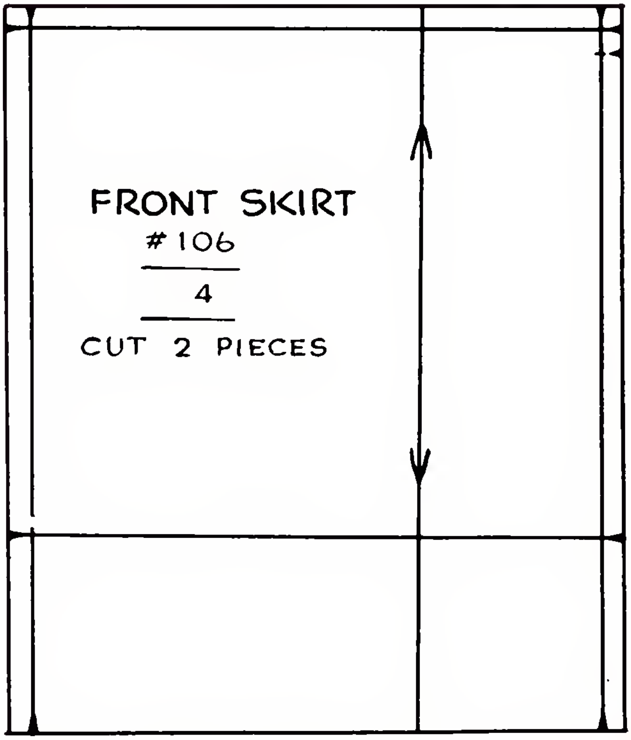


Figure 45

Figures 46, 47, and 48

The completed sections of the back pattern. All of these are intended to be cut on a lengthwise fold. The back skirt, J-K-L-M, has been widened in the same way as the front section.

The flat collar and short puffed sleeves are constructed in the same way as for the dress in Pattern 105.

The sash is a straight piece of fabric which starts either side of the center front panel.

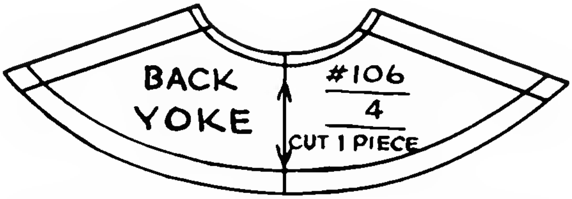


Figure 46

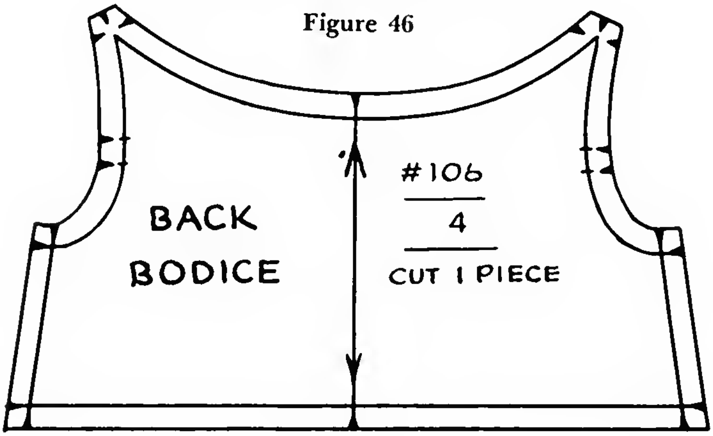


Figure 47

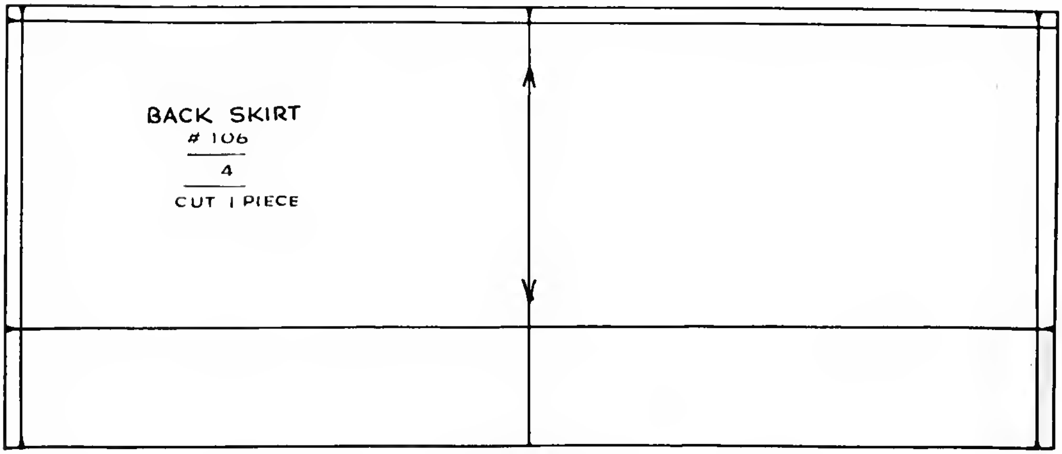


Figure 48

APPENDIX

PROPORTIONATE MEASUREMENT CHARTS

The measurement charts on the following pages have been included for the convenience of those who have no standard dress forms to measure and on which to work. Foundation patterns may be drafted from these measurements and used as a basis for working even without the forms. It is best, however, to have a dress form on which to work in order to be able to perfect the fitting of the garment, even if one is working with individual measurements.

The measurement charts also provide the grading differences between the sizes; that is, the amount of increase or decrease between the sizes. (Since there are no real standards even for grading, these measurements simply are one idea of an average grade.)

There is, unfortunately, no such thing as a standard set of measurements which holds true throughout the entire needle trades. The government is making an attempt to put out sets of standard measurements for manufacturing and have them universally accepted, but this is an ideal not yet fulfilled.

It is generally conceded that each manufacturer, or group of manufacturers in the same price range, use the measurements they feel represent their average customers. The higher priced dresses seem to be cut longer in the waist and fuller than the less expensive dresses, with exceptions, of course. Every manufacturer feels that his measurements are best. The reader will have to realize that there is no such thing as the only correct measurement, or even the only correct way in relation to pattern making in the garment industry.

Dress form manufacturers make different sized forms according to the desires of the manufacturer. The size 14 dress form may vary according to the manufacturer's demands in length, breadth of shoulders, size of bust, general posture, etc. The figure manufacturer has his own ideas on standards as well, and so that variations in one size are many. Notwithstanding all the individuality, there is a certain sameness to the measurements which prevents complete chaos in sizing, so that the customer can identify herself with a size range.

Even assuming complete standardization, the problem of individual fitting will always be with us. Not even the men's industry, with its great range of standard sizes, can eliminate alterations.

The measurements in these charts were taken from average-sized dress forms manufactured by the Wolf Form Co. of New York, and incorporated into this book with their permission.

It will be noted that two sets of measurements are given for sizes 10, 12, 14, and 16; one labeled children's and the other teen sizes. The development of the child's figure determines which group of sizes will fit best. For the undeveloped childish, still pudgy figure, the children's sizes will be best. For the girl who has started to slim down and develop, the teen sizes will be best.

LADIES' SIZES

		34		36		38		40		42		44		46	
		B	F	B	F	B	F	B	F	B	F	B	F	B	F
	Full Width from Side to Side	17½	20	18½	21	19½	22	20½	23	21½	24	22½	25	23½	26
	Above Bust Width from Side to Side	—	19¾	—	20¾	—	21¾	—	22¾	—	23¾	—	24¾	—	25¾
	Distance Between Highest Bust Points	—	8¼	—	8½	—	8¾	—	9	—	9¼	—	9½	—	9¾
	Depth of Bust	—	11	—	11½	—	12	—	12	—	12½	—	12½	—	13
	Full Length (to the Waist)	17½	18½	18	19	18	19	18½	19½	18½	19½	19	20	19	20
	Center Length (to the Waist)	16¾	15¾	17¼	16¼	17¼	16¼	17¾	16¾	17¾	16¾	18¼	17¼	18¼	17¼
	Across Chest or Back	14½	13½	15	14	15½	14½	16	15	16½	15½	17	16	17½	16½
	Slope of Shoulder	17⅛	18⅛	17¾	18¾	17⅞	18⅞	18½	19½	18⅝	19⅝	19¼	20¼	19⅜	20⅜
	Width Across the Shoulders	15	14½	15½	15	16	15½	16½	16	17	16½	17½	17	18	17½
	Shoulder Width	4⅞	4⅞	5	5	5⅛	5⅛	5¼	5¼	5⅜	5⅜	5½	5½	5⅝	5⅝
	Base of Neck	6¼	8	6½	8¼	6¾	8½	7	8¾	7¼	9	7½	9¼	7¾	9½
	Full Side Length	15⅞	15	16½	15⅝	16⅝	15¾	17¼	16⅜	17⅜	16½	18	17⅛	18⅛	17¼
	Center Side Length	7¾	7¾	8	8	8	8	8¼	8¼	8¼	8¼	8½	8½	8½	8½
	Waist (from Side to Side)	14½	15½	15½	16½	16½	17½	17½	18½	18½	19½	19½	20½	20½	21½
	Hip (from Side to Side)	20½	20½	21¼	21¼	22	22	23	23	24	24	25	25	26	26
Sleeve	Overarm Length	24		24¼		24¼		24¼		24¼		24¼		24¼	
	Underarm Length	17¾		18		18		18		17¾		17½		17½	
	Bicep	13¼		13¾		14¼		14¾		15¼		15¾		16¼	
	Wrist	6½		6¾		7		7		7¼		7½		7¾	
Shorts	Crotch Depth	12		12¼		12½		12¾		13		13¼		13½	
	Thigh	22		23		24		25		26		27½		29	

MISSES' SIZES

		8		10		12		14		16		18		20	
		B	F	B	F	B	F	B	F	B	F	B	F	B	F
	Full Width from Side to Side	15¾	17¼	16½	18	17¼	18¾	18	19½	18¾	20¼	19½	21	20¼	21¾
	Above Bust Width from Side to Side	—	16¼	—	17	—	17¾	—	18½	—	19¼	—	20	—	20¾
	Distance Between Highest Bust Points	—	7¼	—	7½	—	7¾	—	8	—	8¼	—	8½	—	8¾
	Depth of Bust	—	10⅛	—	10¼	—	10⅜	—	10½	—	10⅝	—	10¾	—	10⅞
	Full Length (to the Waist)	16¼	16½	16½	16¾	16¾	17	17	17¼	17¼	17½	17½	17¾	17¾	18
	Center Length (to the Waist)	15¼	13¾	15½	14	15¾	14¼	16	14½	16¼	14¾	16½	15	16¾	15¼
	Across Chest or Back	12½	11½	13	12	13½	12½	14	13	14½	13½	15	14	15½	14½
	Slope of Shoulder	15⅜	16⅜	15¾	16¾	16⅛	17⅛	16½	17½	16⅞	17⅞	17¼	18¼	17⅝	18⅝
	Width Across the Shoulders	12½	12¼	13	12¾	13½	13¼	14	13¾	14½	14¼	15	14¾	15½	15¼
	Shoulder Width	4⅛	4⅛	4¼	4¼	4⅜	4⅜	4½	4½	4⅝	4⅝	4¾	4¾	4⅞	4⅞
	Base of Neck	5¾	7	6	7¼	6¼	7½	6½	7¾	6¾	8	7	8¼	7¼	8½
	Full Side Length	14¾	14¼	15	14½	15¼	14¾	15½	15	15¾	15¼	16	15½	16¼	15¾
	Center Side Length	8⅛	8⅛	8¼	8¼	8⅜	8⅜	8½	8½	8⅝	8⅝	8¾	8¾	9	9
	Waist (from Side to Side)	11	12	11¾	12¾	12½	13½	13¼	14¼	14	15	14¾	15¾	15½	16½
	Hip (from Side to Side)	16¼	16¼	17	17	17¾	17¾	18½	18½	19¼	19¼	20	20	20¾	20¾
Sleeve	Overarm Length	22¾		23		23¼		23½		23¾		24		24	
	Underarm Length	16¾		17		17¼		17½		17¾		18		18	
	Bicep	12¼		12¾		13¼		13¾		14¼		14¾		15¼	
	Wrist	6		6¼		6½		6¾		6¾		7		7¼	
Shorts	Crotch Depth	10		10¼		10½		10¾		11		11¼		11½	
	Thigh	18		18¾		19¾		21		22¼		24		25¼	

LITTLE WOMEN'S SIZES

		12½		14½		16½		18½		20½		22½		24½		26½		28½	
		B	F	B	F	B	F	B	F	B	F	B	F	B	F	B	F	B	F
Full Width (from Side to Side		17	18	17¾	18¾	18½	19½	21½	20½	22½	21½	23½	22½	24½	23½	25½	24½	26½	25½
Above Bust Width (from Side to Side)		—	17½	—	18¼	—	19	—	20	—	21	—	22	—	23	—	24	—	25
Distance Between Highest Bust Points		—	7½	—	7¾	—	8	—	8⅜	—	8¾	—	9⅛	—	9½	—	9⅞	—	10¼
Depth of Bust		—	10½	—	10⅝	—	10¾	—	10⅞	—	11	—	11⅛	—	11¼	—	11⅜	—	11½
Full Length (to the Waist)		15⅞	16⅜	16⅛	16⅝	16⅜	16⅞	16⅝	17⅛	16⅞	17⅜	17⅛	17⅝	17⅜	17⅞	17⅝	18⅛	17⅞	18⅜
Center Length (to the Waist)		15	13¾	15¼	14	15½	14¼	15¾	14½	16	14¾	16¼	15	16½	15¼	16¾	15½	17	15¾
Across Chest or Back		13½	12	14	12½	14½	13	15	13½	15½	14	16	14½	16½	15	17	15½	17½	16
Slope of Shoulder		15¼	16¼	15⅝	16⅝	16	17	16⅜	17⅜	16¾	17¾	17⅛	18⅛	17½	18½	17⅞	18⅞	18¼	19¼
Width Across the Shoulders		14	13	14½	13½	15	14	15½	14½	16	15	16½	15½	17	16	17½	16½	18	17
Shoulder Width		4¼	4¼	4⅜	4⅜	4½	4½	4⅝	4⅝	4¾	4¾	4⅞	4⅞	5	5	5⅛	5⅛	5¼	5¼
Base of Neck		6¼	7½	6½	7¾	6¾	8	7	8¼	7¼	8½	7½	8¾	7¾	9	8	9¼	8¼	9½
Full Side Length		14½	14	14¾	14¼	15	14½	15¼	14¾	15½	15	15¾	15¼	16	15½	16¼	15¾	16½	16
Center Side Length		7¼	7¼	7⅜	7⅜	7½	7½	7⅝	7⅝	7¾	7¾	7⅞	7⅞	8	8	8⅛	8⅛	8¼	8¼
Waist (from Side to Side)		13¼	14	14	14¾	14¾	15½	15½	16½	16½	17½	17½	18½	18½	19½	19½	20½	20½	21½
Hip (from Side to Side)		18¾	18¾	19½	19½	20¼	20¼	21¼	21¼	22¼	22¼	23¼	23¼	24¼	24¼	25¼	25¼	26¼	26¼
Sleeve	Overarm Length	21½		22		22¼		22½		22¾		23		23¼		23½		23¾	
	Underarm Length	15¾		16¼		16¼		16½		16½		16¾		16¾		17		17	
	Bicep	12½		13		13½		14		14½		15		15½		16		16½	
	Wrist	6½		6¾		7		7¼		7½		7¾		8		8¼		8½	
Crotch Depth		11¼		11½		11¾		12		12¼		12½		12¾		13		13¼	

JUNIOR SIZES

<table>
<tr><th colspan="2" rowspan="2"></th><th colspan="2">9</th><th colspan="2">11</th><th colspan="2">13</th><th colspan="2">15</th><th colspan="2">17</th><th colspan="2">19</th><th colspan="2">21</th></tr>
<tr><th>B</th><th>F</th><th>B</th><th>F</th><th>B</th><th>F</th><th>B</th><th>F</th><th>B</th><th>F</th><th>B</th><th>F</th><th>B</th><th>F</th></tr>
<tr><td colspan="2">Full Width from Side to Side</td><td>16½</td><td>17½</td><td>17</td><td>18¼</td><td>17½</td><td>19</td><td>18¼</td><td>19¾</td><td>19</td><td>20½</td><td>19¾</td><td>21¼</td><td>20½</td><td>22</td></tr>
<tr><td colspan="2">Above Bust Width from Side to Side</td><td>—</td><td>17</td><td>—</td><td>17¾</td><td>—</td><td>18½</td><td>—</td><td>19¼</td><td>—</td><td>20</td><td>—</td><td>20¾</td><td>—</td><td>21½</td></tr>
<tr><td colspan="2">Distance Between Highest Bust Points</td><td>—</td><td>7½</td><td>—</td><td>7¾</td><td>—</td><td>8</td><td>—</td><td>8¼</td><td>—</td><td>8½</td><td>—</td><td>8¾</td><td>—</td><td>9</td></tr>
<tr><td colspan="2">Depth of Bust</td><td>—</td><td>9</td><td>—</td><td>9⅛</td><td>—</td><td>9¼</td><td>—</td><td>9⅜</td><td>—</td><td>9½</td><td>—</td><td>9⅝</td><td>—</td><td>9¾</td></tr>
<tr><td colspan="2">Full Length (to the Waist)</td><td>16</td><td>15¾</td><td>16¼</td><td>16</td><td>16½</td><td>16¼</td><td>16¾</td><td>16½</td><td>17</td><td>16¾</td><td>17¼</td><td>17</td><td>17½</td><td>17¼</td></tr>
<tr><td colspan="2">Center Length (to the Waist)</td><td>15¼</td><td>12¾</td><td>15½</td><td>13¼</td><td>15¾</td><td>13½</td><td>16</td><td>13¾</td><td>16¼</td><td>14</td><td>16½</td><td>14¼</td><td>16¾</td><td>14½</td></tr>
<tr><td colspan="2">Across Chest or Back</td><td>13¾</td><td>12½</td><td>14⅛</td><td>12⅞</td><td>14½</td><td>13¼</td><td>14⅞</td><td>13⅝</td><td>15¼</td><td>14</td><td>15⅝</td><td>14⅜</td><td>16</td><td>14¾</td></tr>
<tr><td colspan="2">Slope of Shoulder</td><td>15½</td><td>15¾</td><td>15⅞</td><td>16⅛</td><td>16¼</td><td>16½</td><td>16⅝</td><td>16⅞</td><td>17</td><td>17¼</td><td>17⅜</td><td>17⅝</td><td>17¾</td><td>18</td></tr>
<tr><td colspan="2">Width Across the Shoulders</td><td>14¼</td><td>13¾</td><td>14¾</td><td>14¼</td><td>15¼</td><td>14¾</td><td>15¾</td><td>15¼</td><td>16¼</td><td>15¾</td><td>16¾</td><td>16¼</td><td>17¼</td><td>16¾</td></tr>
<tr><td colspan="2">Shoulder Width</td><td>4¾</td><td>4¾</td><td>4⅞</td><td>4⅞</td><td>5</td><td>5</td><td>5⅛</td><td>5⅛</td><td>5¼</td><td>5¼</td><td>5¼</td><td>5¼</td><td>5⅜</td><td>5⅜</td></tr>
<tr><td colspan="2">Base of Neck</td><td>5¾</td><td>7</td><td>6</td><td>7¼</td><td>6¼</td><td>7½</td><td>6½</td><td>7¾</td><td>6¾</td><td>8</td><td>7</td><td>8¼</td><td>7¼</td><td>8½</td></tr>
<tr><td colspan="2">Full Side Length</td><td>14⅛</td><td>13¼</td><td>14⅜</td><td>13¾</td><td>14⅝</td><td>14</td><td>14⅞</td><td>14¼</td><td>15⅛</td><td>14½</td><td>15⅜</td><td>14¾</td><td>15⅝</td><td>15</td></tr>
<tr><td colspan="2">Center Side Length</td><td>7¼</td><td>7¼</td><td>7⅜</td><td>7⅜</td><td>7½</td><td>7½</td><td>7⅝</td><td>7⅝</td><td>7¾</td><td>7¾</td><td>7⅞</td><td>7⅞</td><td>8</td><td>8</td></tr>
<tr><td colspan="2">Waist (from Side to Side)</td><td>11½</td><td>12</td><td>12¼</td><td>12¾</td><td>13</td><td>13½</td><td>13¾</td><td>14¼</td><td>14½</td><td>15</td><td>15¼</td><td>15¾</td><td>16</td><td>16½</td></tr>
<tr><td colspan="2">Hip (from Side to Side)</td><td>16½</td><td>16½</td><td>17¼</td><td>17¼</td><td>18</td><td>18</td><td>18¾</td><td>18¾</td><td>19½</td><td>19½</td><td>20¼</td><td>20¼</td><td>21</td><td>21</td></tr>
<tr><td rowspan="4">Sleeve</td><td>Overarm Length</td><td colspan="2">22</td><td colspan="2">22¼</td><td colspan="2">22½</td><td colspan="2">22¾</td><td colspan="2">23</td><td colspan="2">23¼</td><td colspan="2">23½</td></tr>
<tr><td>Underarm Length</td><td colspan="2">16</td><td colspan="2">16¼</td><td colspan="2">16½</td><td colspan="2">16¾</td><td colspan="2">17</td><td colspan="2">17¼</td><td colspan="2">17½</td></tr>
<tr><td>Bicep</td><td colspan="2">11¾</td><td colspan="2">12¼</td><td colspan="2">12¾</td><td colspan="2">13¼</td><td colspan="2">13¾</td><td colspan="2">14¼</td><td colspan="2">14¾</td></tr>
<tr><td>Wrist</td><td colspan="2">5¾</td><td colspan="2">6</td><td colspan="2">6¼</td><td colspan="2">6½</td><td colspan="2">6¾</td><td colspan="2">6¾</td><td colspan="2">7</td></tr>
<tr><td colspan="2">Crotch Depth</td><td colspan="2">10¼</td><td colspan="2">10½</td><td colspan="2">10¾</td><td colspan="2">11</td><td colspan="2">11¼</td><td colspan="2">11½</td><td colspan="2">11¾</td></tr>
<tr><td colspan="2">Length from Socket Bone to Floor</td><td colspan="2">49</td><td colspan="2">50</td><td colspan="2">51</td><td colspan="2">53</td><td colspan="2">55</td><td colspan="2">56½</td><td colspan="2">57½</td></tr>
</table>

CHILDREN'S SIZES

		1		2		3		4		6		8	
		B	F	B	F	B	F	B	F	B	F	B	F
	Full Width (from Side to Side)	$11\frac{5}{8}$	$11\frac{3}{8}$	12	$11\frac{3}{4}$	$12\frac{3}{8}$	$12\frac{1}{8}$	$12\frac{3}{4}$	$12\frac{1}{2}$	$13\frac{1}{2}$	$13\frac{1}{4}$	$14\frac{1}{4}$	14
	Full Length	$9\frac{1}{2}$	$9\frac{7}{8}$	$9\frac{3}{4}$	$10\frac{1}{8}$	10	$10\frac{3}{8}$	$10\frac{1}{4}$	$10\frac{5}{8}$	$10\frac{3}{4}$	$11\frac{1}{8}$	$11\frac{1}{4}$	$11\frac{5}{8}$
	Center Length	9	$8\frac{1}{4}$	$9\frac{1}{4}$	$8\frac{1}{2}$	$9\frac{1}{2}$	$8\frac{3}{4}$	$9\frac{3}{4}$	9	$10\frac{1}{4}$	$9\frac{1}{2}$	$10\frac{3}{4}$	10
	Across Chest or Back	$9\frac{1}{2}$	$8\frac{3}{4}$	$9\frac{1}{2}$	9	$9\frac{3}{4}$	$9\frac{1}{4}$	10	$9\frac{1}{2}$	$10\frac{1}{2}$	10	11	$10\frac{1}{2}$
	Slope of Shoulder	$9\frac{3}{8}$	$10\frac{1}{8}$	$9\frac{5}{8}$	$10\frac{3}{8}$	$9\frac{7}{8}$	$10\frac{5}{8}$	$10\frac{1}{8}$	$10\frac{7}{8}$	$10\frac{5}{8}$	$11\frac{3}{8}$	$11\frac{1}{8}$	$11\frac{7}{8}$
	Width Across the Shoulders	$9\frac{3}{4}$	$9\frac{3}{4}$	10	10	$10\frac{1}{4}$	$10\frac{1}{4}$	$10\frac{1}{2}$	$10\frac{1}{2}$	11	11	$11\frac{1}{2}$	$11\frac{1}{2}$
	Shoulder Width	$3\frac{1}{8}$	$3\frac{1}{8}$	$3\frac{3}{16}$	$3\frac{3}{16}$	$3\frac{1}{4}$	$3\frac{1}{4}$	$3\frac{3}{8}$	$3\frac{3}{8}$	$3\frac{1}{2}$	$3\frac{1}{2}$	$3\frac{5}{8}$	$3\frac{5}{8}$
	Base of Neck	$4\frac{1}{8}$	$6\frac{1}{8}$	$4\frac{1}{4}$	$6\frac{1}{4}$	$4\frac{3}{8}$	$6\frac{3}{8}$	$4\frac{1}{2}$	$6\frac{1}{2}$	$4\frac{3}{4}$	$6\frac{3}{4}$	5	7
	Full Side Length	$8\frac{1}{4}$	$8\frac{1}{4}$	$8\frac{1}{2}$	$8\frac{1}{2}$	$8\frac{3}{4}$	$8\frac{3}{4}$	9	9	$9\frac{1}{2}$	$9\frac{1}{2}$	10	10
	Center Side Length	4	4	$4\frac{1}{4}$	$4\frac{1}{4}$	$4\frac{1}{2}$	$4\frac{1}{2}$	$4\frac{3}{4}$	$4\frac{3}{4}$	$5\frac{1}{4}$	$5\frac{1}{4}$	$5\frac{3}{4}$	$5\frac{3}{4}$
	Waist (from Side to Side)	$9\frac{3}{8}$	$10\frac{5}{8}$	$9\frac{3}{4}$	11	$10\frac{1}{8}$	$11\frac{3}{8}$	$10\frac{1}{2}$	$11\frac{3}{4}$	$11\frac{1}{4}$	$12\frac{1}{2}$	12	$13\frac{1}{4}$
	Hip (from Side to Side)	$11\frac{3}{8}$	$11\frac{7}{8}$	$11\frac{3}{4}$	$12\frac{1}{4}$	$11\frac{1}{8}$	$12\frac{5}{8}$	$11\frac{1}{2}$	13	$12\frac{1}{4}$	$13\frac{3}{4}$	13	$14\frac{1}{2}$
Sleeve	Overarm Length	11		12		$12\frac{3}{4}$		$13\frac{1}{2}$		15		$16\frac{1}{2}$	
	Underarm Length	7		8		$8\frac{5}{8}$		$9\frac{1}{4}$		$10\frac{1}{2}$		$11\frac{3}{4}$	
	Bicep	$9\frac{1}{2}$		$9\frac{3}{4}$		10		$10\frac{1}{4}$		$10\frac{5}{8}$		11	
	Wrist	$5\frac{1}{4}$		$5\frac{3}{8}$		$5\frac{1}{2}$		$5\frac{5}{8}$		$5\frac{3}{4}$		$5\frac{7}{8}$	
Panties	Crotch Depth	$7\frac{5}{8}$		$7\frac{3}{4}$		$7\frac{7}{8}$		8		$8\frac{1}{4}$		$8\frac{1}{2}$	
	Front Length	10		$10\frac{1}{4}$		$10\frac{3}{8}$		$10\frac{1}{2}$		$10\frac{3}{4}$		11	
	Side Length	$10\frac{1}{2}$		$10\frac{3}{4}$		$10\frac{7}{8}$		11		$11\frac{1}{4}$		$11\frac{1}{2}$	
	Back Length	11		$11\frac{1}{4}$		$11\frac{3}{8}$		$11\frac{1}{2}$		$11\frac{3}{4}$		12	
Lengths	Socket Bone to Floor	24		26		30		32		36		40	
	Dress Length	17		18		19		20		24		28	
	Slip Length	16		16		17		18		22		26	
	Coat Length	18		19		20		21		25		29	

		CHILDREN'S SIZES								TEEN SIZES							
		10		12		14		16		10		12		14		16	
		B	F	B	F	B	F	B	F	B	F	B	F	B	F	B	F
Full Width (from Side to Side)		15½	16	16¼	16¾	17	17½	17¾	18¼	17	17½	17½	18	18¼	18¾	19	19½
Above Bust Width (from Side to Side)		—	—	—	—	—	—	—	—	—	16½	—	17	—	17¾	—	18½
Distance Between Highest Bust Points		—	—	—	—	—	—	—	—	—	7	—	7⅛	—	7¼	—	7⅜
Depth of Bust		—	—	—	—	—	—	—	—	—	9½	—	9⅝	—	9¾	—	9⅞
Full Length to the Waist		13	13½	13½	14	14	14½	14½	15	15¼	15¾	15½	16	15¾	16¼	16	16½
Center Length to the Waist		12½	11¼	13	11¾	13½	12¼	14	12¾	14½	12¾	14¾	13½	15	13¾	15¼	14
Across Chest or Back		12¼	11½	12¾	12	13¼	12½	13¾	13	13⅛	11¾	13½	12¼	13⅞	12⅝	14¼	13
Slope of Shoulder		12¾	13½	13¼	14	13¾	14½	14¼	15	14¾	15¾	15	16	15¼	16¼	15¾	16½
Width Across the Shoulders		13	12½	13½	13	14	13½	14½	14	13½	13¼	13¾	13½	14⅛	13⅞	14½	14¼
Shoulder Width		4⅛	4⅛	4¼	4¼	4⅜	4⅜	4⅜	4⅜	4⅜	4⅜	4½	4½	4⅝	4⅝	4¾	4¾
Base of Neck		5½	7½	5¾	7¾	6	8	6¼	8¼	5½	7½	5¾	7¾	6	8	6¼	8¼
Full Side Length		11⅝	11½	12⅛	12	12⅝	12½	13⅛	13	13¾	13½	14	13¾	14¼	14	14½	14¼
Center Side Length		5¾	5¾	6	6	6¼	6¼	6½	6½	7¼	7¼	7⅜	7⅜	7½	7½	7⅝	7⅝
Waist (from Side to Side)		12	13¼	12¾	14	13½	14¾	14¼	15½	11¼	12¼	12	13	12¾	13¾	13½	14½
Hip (from Side to Side)		15	15¼	15¾	16	16½	16¾	17¼	17½	16½	16¾	17¼	17½	18	18¼	18¾	19
Sleeve	Overarm Length	18		19½		21		21½		22		22¼		22½		22¾	
	Underarm Length	13		14¼		15½		17		16⅜		16¾		17⅛		17½	
	Bicep	11⅜		11¾		12⅛		12½		12⅛		12½		12⅞		13¼	
	Wrist	6		6¼		6½		6¾		5¾		6		6¼		6½	
Crotch Depth		8¾		9		9¼		9½		10½		10¾		11		11¼	

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